

# THE MUSICAL TIMES

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1878.

### MEDIOCRITY.

By JOSEPH GREEN.

DURING the month attention has been directed to a communication from the composer Richard Wagner, which appeared in a Bayreuth paper. It has pleased him to rail at the sluggishness and stupidity of the German public in receiving the seed of the musical gospel he has been preaching. The communication may have possibly been inspired by that irritable vanity which in many distinguished men seems to chafe at a momentary eclipse of notoriety; or it may have been the genuine outcome of the impatience of the intuitive mind at some sudden reminder of the general dulness and mediocrity of the world.

It is not perhaps very agreeable to many of us to find ourselves glanced at as an atom in a mass of mediocrity, which for an instant, may have attracted the disdainful gaze of the eye of genius. The flout of the composer has already been resented; and some have solaced themselves in the contemplation that if individually they are miserable petrifications, yet in the aggregate they form a highly respectable mass, which has stood for almost a geological period, and is not likely to be easily moved by Herr Wagner. Mediocrity is perfectly safe in that position. It is the old question between the practical and the ideal. The idea must be submitted to the tedious tests of experience before it is sufficiently incarnate to be made visible and tangible to the vulgar; and it is easy to conjecture how painful it must be to the originator to await the process, with the constant fear, too often realised, that he may never live to see the embodiment of his conception.

Generation after generation we have the same complaint of the stupidity, not only of a particular public, but of the age. We may feel pretty well assured that cerebral developments are more or less the same in at least all historic periods. If in art or learning the reproaches of a "Dunciad" are considered appropriate to certain decades or countries, there must be causes at work, independently of distinctions of race, of the general state of education, or of propinquity to the great centres of intellectual activity.

To secure the highest appreciation of music as an art or science, no condition seems wanting at the present moment in Germany. Yet it is the Germans,—the fellow-countrymen of Bach and Beethoven, Schubert and Schumann, and of Wagner himself—the irate composer stigmatises as sluggish, indolent, stupid, and debased by a press which lives on degrading itself to the same level of mediocrity and commonplace.

Supposing that after all there may be some truth in Wagner's complaints, whether they be addressed to a German or a British public, where are we to look for the specific causes which would justify them at this epoch? We are sometimes told that in Germany the breaking up of the old political and social organisation, after the late war with France, gave rise to new ambitions more material in their objects than the pleasures of the intellect and the imagination, which in Germany once annihilated, and nobly annihilated, that sense of humiliation a more vulgar-minded people might experience in comparative poverty. Again, as regards civilised Europe in general, we are asked to believe that the present-day eagerness in the pursuit of the physical sciences

has a tendency to consign art and artists to an inferior position. That can scarcely be true; because the pursuit of science, when not a mere pottering with facts, utilises the imagination, and is itself only a species of intellectual indulgence not unlike what we all enjoy in the serious study and practice of an art. Moreover, science, only in a little less violent language, makes on her own account precisely the same complaints Herr Wagner has recently addressed to the German people. Not long ago the scientific world was startled by a little discovery known as the "liquefaction of oxygen." It was understood to be, in its way, remarkable; yet probably there was not one in a hundred amongst us to whom it had the slightest significance without a considerable amount of elementary explanation. The inventor himself, in imparting to us the details of his successful experiment, says: "Still the scientific world is not the world. A suppressed titter has rippled on the faces of the ignorant, followed by the query, *What's the use of it?* Well, it is perhaps the fault of the scientific world if so grovelling an exclamation is all but universal. Books, and especially manuals treating of physics, chemistry, and other sciences lay more stress on tangible results than on the workings of the creative mind."

Of course they do, and it is the same in "manuals of music," if they are intended to sell. They are written for immediate and practical use. In the next generation what is valuable in the discovery of the liquefaction of oxygen or in its results to science will be duly incorporated in manuals of chemistry. In the same way Herr Wagner may be persuaded that his cogitations are not wholly lost to the world, even if his poetic ideal is not instantly realised by the aid of some all but impossible stage accessories he may have had in view when writing or composing in the seclusion of his own study.

In the direction of general conditions we fail to see any specific reason why in the present day the power of appreciation of music or of art with the public should be a subject of lamentation. Nor can we comprehend why Herr Wagner, of all composers—many of whom have before now lived and died without due recognition—should exhibit himself in the light of a "blighted being;" and thus imitate deserving mediocrities who convey to the sympathising ears of wives and families complaints of the same nature Wagner has addressed to a hard-hearted public. There is nothing more ludicrous than the unsuccessful composer's whimper that "the public don't understand good music." The fact is that the public does understand it, and in many cases better than the musicians themselves, who frequently take a cramped and prejudiced view of their art.

For a very brilliant summary of what Wagner has written to the *Bayreuth Blätter* we are indebted to a leading article in the *Daily Telegraph*. We find in the composer's communication the usual characteristics of his literary style and tone of thought, a curious medley of the feminine and the virile, the philosopher and the critic, the musician and the *littérateur*. We have little bits of Schopenhauer, some now rather antique Germanisms about the "good," and a sneer at the notion of a man imagining himself a virtuoso in language when that language is German.

We think we are not mistaken in the assertion that, in regard either to language or music, it is the word virtuoso, which instantly inflames the anger of the great music-dramatist. The mediocrity he rails at is not the innocent mass of stupidity we have always around us. We can quite comprehend that with the lofty, if occasionally extravagant, ideas Wagner seems to entertain as to the possibility of blending the common attributes of the musical art

with what we must admit to be the higher aims of poetry, he looks with jealous contempt on the disproportionate amount of favour absorbed in our time by mere "virtuosity" in music. The virtuosship of the present day is all the more dangerous in affecting to despise its own specialty; and arriving almost unconsciously at the delusive notion that high executive skill must necessarily be accompanied by creative power. That delusion has been mainly assisted, as we all know, by the facilities the improved keyboard instruments have afforded us in our harmony wanderings and day-dreams in extemporisation. Pianist and composer are nowadays convertible terms. Nearly all the great German composers have been skilled performers on keyed instruments. Nineteenths of the development of modern music is perhaps due to that simple fact. Whilst old traditions, principally Italian, still existed, the result was a happy and wondrous advance even in orchestration. But in the scores of Beethoven there are one or two pages, and in the scores of some who pass for great composers in our time there are a great many, in which the pictorial effect at least is that of a pianoforte fantasia. The "too many notes" of the German Emperor may have been rightly snubbed by Mozart, but the Emperor was shrewd enough in his way. What is bright and limpid and pearly on the piano, is apt to become meaningless buzz when transferred to the orchestra. The acoustician will tell us that the unpleasant "buzz" he hears in the orchestra is owing to the want of "just intonation." There may be something in that; but the acoustician will admit that there are certain orchestral passages played in good equal temperament in which there is little to offend his sensations. Czerny, who naturally speaks from the virtuoso point of view, tells us in his "Pianoforte School," that a mere general knowledge of music is of little avail; and that the main object is to play well. No doubt, if we are to improve our style by the study of the works of great masters in pianoforte transcriptions, we must have sufficient mechanical skill to interpret them properly; and, moreover, accuracy in playing generates accuracy of thought. We can even trace that fact in the cleverness of detail in the rhythmic divisions in symphony or overture by a modern virtuoso. His polyphonic *mosaïques* please him. His rests and disjointed semiquavers in the figuration look original. They delight even the artist in the orchestra who, if he is not at the triangle or drum, is apt to judge of the beauty of a composition by the difficulty or pictorial effect of his own part. The connoisseur in the auditorium, who listens for the music, is not so easily deceived. In chamber music, in the string quartett, such things are well enough as adornments in a work of genius; but they are sorry substitutes for ideas in the confessions of talent.

There is something of Berliozism—of the "orchestral virtuoso"—even in the music of Wagner; but its "poetical basis," gothically romantic and unclassical as it may be, is essentially sculpturesque. That is precisely the quality which is wanting in modern art; and we can appreciate the disdain, we can honour even the wounded vanity and jealousy of Wagner, as in the silence of Bayreuth he mentally listens to the fiddling of the virtuosi at the Gewandhaus in Leipzig. The critics themselves, delighted as they or any of us might be with the charm of well-written music in any shape, will tell us of this or that concerto or symphony that it is delicate, that it is artistic, that it is pleasant, that in workmanship it is admirable, but as music it is disappointing and without vitality. In short, it is "mediocrity," the outcome of virtuosity. Were it even light music—were it Wieland or Weber, Watteau or Offenbach—

we could worship it. But a great deal of it is pretentious and striving, illustrating the startling reminder of the Frenchman, that there is a certain resemblance between profundity and vacuity.

A practical question at the present moment is in what way and to what extent does a conservatorium or State subsidy promote the advancement of art? The more obvious advantages of such aids need not be touched upon here; it is more consistent with our immediate object to simply suggest the inquiry whether the particular organisation of subsidised institutions has not intensified the virtuosity and mediocrity complained of. Even if it be so, the fact is not necessarily a condemnation of the principle of State aid, upon which subject the mind of the public is undergoing a remarkable change, pregnant with perhaps rather unlooked-for results. Excepting in one or two places in Italy the conservatorium is a recent introduction. European experience has proved that musical genius is as likely to issue from the monastic cell or parish choir as from the State or municipal schools. The old German philosophy, which had a tendency to look under the fact—and in many instances to remain there—is curiously opposed to the practical necessities of our age, even in the working of musical institutions. The whinings of Schumann anent the "orphanism" of music, as well as the Schopenhauerisms of Wagner, seem to be based on the notion that musical ideas are permanent contradictions to an old aphorism—the *ex nihilo*. Surely the philosophers overlook the circumstance that if the musician does not draw his inspirations directly from external facts he does so from memory, which is after all only the reflection of externals. Many a Bach and Beethoven may be born in an African jungle, and if they are bred there they will write for the tam-tam, and will only get beyond it in proportion as they receive new impressions. The French have perhaps been the most successful in applying the engine of the State to art progress. If in music they have not attained all that could have been expected, and if the recent demand for a further grant in favour of "symphonic music" indicates some previous error of omission, what they have done is due to the principle of universalism they have followed and their liberality, at one time at least, in nominating to professorships the best men from all countries. It is not easy to define the difference between a "music-school" and a "conservatorium." We arrive, however, at something like a distinction when we assume that the "music-school" is for the purpose of teaching the student, and the "conservatorium" is intended to give him, when taught, fair play and opportunity. It presupposes, or should do, the existence of orchestra, choir, and theatre on the grandest scale, and in some degree self-sustaining and apart from the teaching institution. It is under the supreme direction of a minister of State, or not necessarily of a musician. It should in short be a State university, with endowments or scholarships for the encouragement of music-schools, public or private, in all parts of the kingdom. It is not essential to the principle of centralisation that individual efforts should be discouraged. The object of a conservatorium is not to suppress but to focus individual efforts.

A conservatorium should have no idols, no creed; it should be a temple open to the world, and where every style and every idea would soon find its own level. Anything less than that in England would be only another training-school, fruitful enough in what M. Raoul Pictet, whom we have quoted, calls "tangible results," but contributing little to the "workings of the creative mind," and perhaps a great deal to local vanity and general mediocrity.

Far better than that in this country would be to attack the question at the other end, and agitate for a complete revision of the licensing system, or of the branch of legislation which is more or less in the same category. It is perverseness to preach in favour of self-government or self-help and volunteer paternalism and protection where they are not wanted. We abuse the music-halls for their inanities whilst we bar their improvement. There may be economical reasons, but there is no moral, no musical reason, why we should not have fifty "Sorcerers" or fifty "Pinafores" going at the same time, and providing increased employment for artists, authors, and composers. The Café Chantant and our vulgar imitations of that institution are unsuited to our habits as well as our climate. Remove restrictions and the entertainment will adapt itself to both, and to the desires of thousands who do not choose to be cooped up in a hot theatre for a whole evening. Only the unimaginative mediocrity will rant about debasing the public taste by light music. It is the glory of the art that the public taste is not debased by music of any description so long as it be good of its kind. The rest is a question of police.

In music or morals the over-worship of "the correct" has the same evil tendency—it makes one and the other artificial. In music, at all events, it is the artificiality that is born of the adoration of the form rather than the spirit, of the interpretation and even of the interpreter rather than of the thing interpreted, which is one element in the genesis of mediocrity in all epochs and countries wherein a high state of culture makes people disposed to be amused, but not taught, or unsettled in their self-composure by novelties the critics are apt to call "crudities." Material civilisation itself is calculated to foster mediocrity by promoting a self-consciousness in the creative artist, who will not wait for fame when a world-wide notoriety and its recompense are so easily attained. It is curious that the authorship of some of the greatest works, modern as well as ancient, is contested; as if they were more the sum of the opinions of a generation than the reflex of one individuality. In our times we have often more of the author than anything else in his book. Hence, in music, the school once called the "Monotone," including amongst other celebrities the names of Mendelssohn and Chopin.

There is another possible cause for present-day mediocrity in music which possesses a melancholy interest. We allude to the natural exhaustion of the materials of the art. It is useless for arithmeticians to comfort us with simple problems in permutation, because the musician knows too well that all his materials are not of the same value. It is not exactly a question of things that are like or unlike as in permutation, but of things that have any particular meaning. For example there are literally only one or two successions of chords which have very distinct meanings. By distribution and the aid of chromatics, we can get some variety, but we soon fall into "crudities," if not into the unintelligible, except to the composer himself, whose meaning may have depended on associations unknown to us and not capable of being interpreted. It is marvellous to think of the lapse of time it takes to popularise an innovation in harmony; to make current a mauve or magenta, which in the sister art is at once made appreciable. To those accustomed to analyse harmony, the history of the art from the Middle Ages to the last thing at this day, by Rheinberger, Grieg, or Scharwenka, is the history of some half-dozen innovations in the way of added sounds, and augmented and diminished intervals. In spite of the obvious objection that the same thing has been said at all

periods, and particularly at the moment when some great luminary was about to appear, there does seem a natural limit to new harmony combinations which is now about reached. In our opinion, Schumann, Wagner, and the rest, so far from marking a new era, are signs of exhaustion. It is not the business of any of us to say what the music of the future may be, but it will certainly not be "chord music," of which the latest subtleties begin to pall on cultivated or, it may be, jaded auditors.

## THE LITERATURE OF NATIONAL MUSIC.

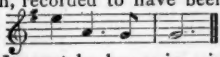
BY CARL ENGEL.

(Continued from page 487.)

If I purpose to introduce here a tune, the patient reader will perhaps surmise that I do it with the intention of somewhat relieving the unavoidable monotony of a long survey. I candidly admit that I should be glad if thereby I could render the survey more entertaining. This is, however, not my only reason for inserting the tune; if it were, should I choose the air of "God save the Queen," which every English musician may be supposed to know by heart, and most unmusical Englishmen too? But, it may interest the reader to learn a few facts respecting the adoption of the tune on the Continent, which, as far as I am aware, have not been noticed in any of the discussions and disputes on the origin of the famous song. It is in itself interesting to trace the introduction of a national air into a foreign country where it has taken root, and blossoms like a tree transplanted into a new soil; and the interest in tracing its growth is, of course, the greater the more highly the air is appreciated in its native country.

The earliest notation of the tune in question printed on the Continent occurs, as far as I am aware, in a song-book for Freemasons, published in Holland. The book contains songs in French and in Dutch, and is entitled "La Lire Maçonne, ou Recueil de Chansons des Franc-Maçons; revu, corrigé, mis dans un nouvel ordre, et augmenté de quantité de Chansons qui n'avoient point encore paru; par les frères De Vignoles et Du Bois. Avec les Airs Notés, mis sur la bonne Clef, tant pour le Chant que pour le Violon et la Flûte. Nouvelle Edition" (A la Haye, Van Laak, 1766; sm. 8vo). In this book the tune is given to a Dutch poem entitled *D'Ongeveindheid* ("Sincerity"), on page 166. According to an indication in the index the same song occurs also in the first edition of the work, which appeared three years previously to the present one; the tune was therefore printed in the year 1763. Under the Dutch heading are the words, "*Stem, God seav' great George our King*," which, to judge from the odd spelling of *save*, was evidently written by a foreigner unacquainted with the English language. The notation is as follows:—



It will be observed that this notation has already the triplet in the last bar but one, which, by filling up the step of a fifth, recorded to have been at first in the melody thus,  renders the singing easier. It must be borne in mind that this air is intended pre-eminently for all faithful subjects, be they musical or not; and, in order to be effectively



sung in a grand unison, its steps of intervals require to be as convenient for the uncultivated voice as possible. It is interesting to see how the untutored people have unpremeditatedly smoothed over the original wide steps.

The air occurs also in an old Dutch collection of dance-tunes, which is perhaps of an earlier date than the first edition of the Freemasons' song-book. The collection alluded to is published in six small oblong octavo volumes, the first of which is entitled "De Nieuwe Hollandsche Schouwburg, zynde een Verzameling van verscheyden vrolyke en serieuze Danssen, nevens enige van de nieuwste Zang Airen, die voor de Viool, Dwarsfluyt, en anderen Instrumenten gebruykt kunnen worden; Eerste Deel; te Amsterdam, by Johannes Smit, boek en muziek verkoper op de Fluweele Burgwal by de Halsteeg." The fifth volume professes to contain only dance-tunes. Its title is "De Nieuwe Hollandsche Schouwburg, zynde een Verzameling van verscheyden vrolyke en serieuze Danssen, Menuetten, &c." There is no date of publication to the collection; however, to judge from the notation of the tune in question, which is printed in the fifth volume, and is headed "*God bless (sic) the King*," it is probably a very early importation from England. The notation is as follows:—



I am not aware that it was ever called in England "*God bless the King*;" but English musicians will probably be better informed about this, and may perhaps even be able to determine from the peculiar heading the age of the Dutch notation. That the Dutch should have used the air as a dance-tune is not surprising, considering that they had, as the title of the present collection intimates, serious dances. Nay, it is recorded that in olden time they danced, or shuffled about, to sacred tunes. The French, about the end of the sixteenth century, danced to psalm-tunes. The favourite dance-tune of King Charles IX. was the melody of Psalm cxxix: "Many a time have they afflicted me from my youth; yet they have not prevailed against me." It is therefore not so singular as it may appear, that in the eighteenth century the Dutch should have used the English National Anthem as a dance-tune.

In the year 1790, Heinrich Harries, a clergyman in Schleswig, made a free translation into German of the English hymn of "*God save the King*," retaining the original air. The version was intended for the celebration of the birthday of King Christian of Denmark. From this hymn, Balthasar Gerhard Schumacher, a native of Holstein, and a Doctor of Law, constructed, in the year 1793, the hymn for Prussia, commencing "*Heil dir im Siegerkranz*," ("*Hail to thee in victor's wreath*!") And thus the famous English air became naturalised in Germany. According to Hoffmann von Fallersleben ("*Unsere Volksthümlichen Lieder*," Leipzig, 1869, page 182) the second verse of the Prussian hymn—

Nicht Ross' und Reissige  
Sichern die stolze Höh'  
Wo Fürsten stehn;  
Liebe des Vaterlands,  
Liebe des freien Manns  
Gründet den Herrscherthron  
Wie Fels im Meer.

Not horse and rider bold  
The lofty height may hold  
Where princes stand;  
Love of the fatherland,  
Love of the patriot band,  
Our royal throne shall keep  
As sea-girt rock.

has often been objected to, and was actually sup-

pressed on various solemn occasions, even as recently as in the year 1863, in many places. This, he says, induced a certain public singer of celebrity to substitute for its first word *Nicht* the word *Nur*, and to sing the obnoxious verse thus:—

Nur Ross' nur Reissige  
Sichern die stolze Höh'  
Wo Fürsten stehn;  
Liebe des Vaterlands,  
Liebe des Bürgermanns  
Thun es allein nicht mehr  
Ohne das Heer.

True! horse and rider bold  
Alone the height may hold  
Where princes stand:  
Love of the fatherland,  
Love of the patriot band,  
Is nought—an empty word,  
But for the sword.

However, at the present day, every patriotic German may sing the proper verse from the bottom of his heart.

After this digression, which is perhaps longer than many readers care for, it is time to resume our survey. There are still the collections of songs of extra-European nations to be enumerated. This task will soon be accomplished, since there are comparatively but few publications of the kind worthy of consideration. The specimens of airs given in some treatises, which will later be mentioned, are the most reliable, and are certainly worthy of careful perusal. For instance, useful specimens of songs of the Arabs are given in an elaborate essay on the musical system of the Arabs, written by G. A. Villoteau, and printed in "*Description de l'Egypte*." Villoteau was a member of the scientific expedition which accompanied Napoleon Bonaparte to Egypt, in the year 1798. As regards separate collections, the student ought to make himself acquainted with the following:—

"The Oriental Miscellany; being a collection of the most favourite Airs of Hindustan, compiled and adapted for the Harpsichord, &c," by William Hamilton Bird (Calcutta: printed by Joseph Cooper, 1789; folio). This interesting publication, which is scarce, contains thirty tunes, preceded by a short introduction in which the editor explains the characteristics of the different kinds of songs of Hindustan. To some of the tunes the editor has added variations of his own composition; nevertheless, the work deserves the special attention of the collector of Hindu music. Similar, but less important collections are: "*Hindoostanee Songs*, dedicated to Mrs. Bristow," by C. Trinks, organist of St. John's Church (Calcutta; folio); contains fifteen tunes. "*Twelve Original Hindoostanee Airs*, compiled and harmonised" by T. G. Williamson (London, about 1797; folio). "*Second Collection of Twelve Original Hindoostanee Airs*, compiled and harmonised" by T. G. Williamson (London, 1798; folio). "*Twelve Hindoo Airs with English words adapted to them*" (London: Birchall; folio), &c.

"The Hindustani Choral Book, or Swar Sangrah; containing the Tunes of those Hymns in the Gît Sangrah which are in Native Metres"; compiled by John Parsons (Benares: printed and published by E. J. Lazarus and Co, 1861; 8vo). In the instructive preface the editor remarks: "This collection of tunes has been made in the hope that it may render the collection of hymns entitled Gît Sangrah, to which it is adapted, more generally useful to the native congregations where those hymns are usually sung. The natives of Hindustan having no system of musical notation current among them, the native Christians are only able to learn the tunes of the hymns published for them by hearing them sung. In this volume melodies for the hymns in native metres in the Gît Sangrah are given in the usual musical notes; and if missionaries or others, who have the requisite skill, will acquire these tunes from the notes, and then sing them to the native congregations, they will find that they will learn them with much greater facility than English tunes, and sing them with particular pleasure. The air only of the tunes has been given, because it is not customary



with the natives to sing more than one part. Almost all the melodies have been taken down as they are sung by the persons who either composed them or first sang them to Christian hymns, and no attempt has been made to improve or modify them. Those tunes which are distinguished by an asterisk are standard Hindu tunes taken down from professional singers."

The Chinese airs which have been brought to Europe are not published in a separate collection. The same remark applies to the airs of the Siamese and Burmese. A number of Japanese airs, which P. F. von Siebold noted down during his sojourn in Japan, have been arranged for the pianoforte by J. Küffner (Leyden, 1836; oblong 8vo). Persian airs are contained in "Specimens of the Popular Poetry of Persia," by Alexander Chodzko (London: Allen and Co., 1842; 8vo). Airs of songs from Tunis and Algeria have been collected, and arranged for the pianoforte, by Salvador-Daniel (Paris: Richault; folio).

In America we have to notice the songs of the Canadian boatmen, who are hunters and fur-traders, and are of French extraction. Several collections of these songs have been published in Canada and in the United States, such as "La Lyre Canadienne," "Chants de Voyageur Canadien," "Chansons Canadiennes," &c. Many of the airs are old; some, which were brought to Canada by the French settlers about three hundred years ago, are still sung to the original French words. A selection of them which has appeared in England is entitled "Canadian Airs, collected by Lieutenant Back, R.N., during the late Arctic Expedition under Captain Franklin; with Symphonies and Accompaniments," by Edward Knight (London: J. Power, 1823; folio, two vols.). These airs have English poetry substituted for the original French poetry of the *voyageurs*.

In the United States we find among the popular songs several which evidently were imported into the western hemisphere by the German immigrants. The country is too young to possess old tunes of its own growth, if we except the airs of the Indian aborigines. No doubt, the ultimate characteristics of the national airs of the United States will depend much upon the songs which the children at the present time are taught to sing. A melody which we have learnt in early childhood, and with which pleasant recollections are associated, remains to us endeared through lifetime. The song-books for children, of which many have appeared in the United States, are therefore suggestive to the student of national music. As a curious specimen may be noticed "School Melodies; containing a choice Collection of Popular Airs, with original and appropriate words," by J. W. Greene (Boston, 1852; oblong 12mo). In the preface the editor says: "The leading characteristics of the present work are that the airs are almost exclusively popular;" and of one of the songs he remarks: "It has long been a favourite in the Boston schools." This little song, called "John Brown," is evidently intended to teach little children to count as far as ten. The tune to which it is sung is almost identical with the air of "O, dear! what can the matter be?" which was rather in vogue in London towards the end of the last century. However, the words are the most characteristic feature of the American ditty; for the children, before they have learnt to count their ten fingers, are led by it to regard an Indian child as if it were a puppy:—

John Brown had a little Indian—  
Had a little Indian boy.  
One, two, three little Indian—  
Four, five, six little Indian—  
Seven, eight, nine little Indian—  
Ten little Indian boys.  
John Brown had ten little Indian—  
Ten little Indian boys.

The initiatory lesson embodied in this song per-

haps explains certain conceptions which occur in a particularly noteworthy book entitled "Slave Songs in the United States" (New York: Simpson and Co., 1867; royal 8vo), which affords an insight into Negro music. The greater number of the songs in this book were written down from the lips of the coloured people by its editors, W. F. Allen, C. P. Ware, and L. M. Garrison. A few of the songs were composed since the emancipation of the slaves; all the others are old. Most of them are sacred songs, the poetry being in the Negro dialect. Funny as this corrupted English may appear in certain humorous songs which one occasionally hears by so-called Negro minstrels in England, the impression it produces in the touching hymns and sacred songs is very different; there will probably be but few readers among those who peruse these artless and sincere effusions who will not be deeply impressed with the words as well as with the airs. In an annotation to the touching song called "Nobody knows de trouble I've had," we are told by the editors: "Once, when there had been a good deal of ill-feeling excited, and trouble was apprehended, owing to the uncertain action of the Government in regard to the confiscated land on the Sea Islands, General Howard was called upon to address the coloured people earnestly and even severely. Sympathising with them, however, he could not speak to his own satisfaction; and to relieve their minds of the ever-present sense of injustice, and prepare them to listen, he asked them to sing. Immediately an old woman on the outskirts of the meeting began 'Nobody knows de trouble I've had,' and the whole audience joined in. The General was so affected by the plaintive words and melody, that he found himself melting into tears, and quite unable to maintain his official sternness."

Turning to Mexico, we have especially to notice: "Coleccion de 24 Canciones y Jarabes Mexicanos, arreglados para Piano" (Hamburg: Böhme; folio), a publication which contains interesting specimens of those little Mexican airs in which an unaccented note of the bar is emphasised. To appreciate fully these charming melodies, one must imagine them sung, with the accompaniment of the guitar, by a sentimental serenader on a serene Mexican night. An attention to such associations is indispensable in order to ascertain exactly the true spirit of national songs. An inquirer who has no lively imagination, and is deficient in poetical conception, probably will not experience a high degree of enjoyment in the examination of these treasures.

In "Zwölf Brasilianische Volkslieder, herausgegeben von J. H. Clasing" (Hamburg: Cranz; oblong folio), we have a selection of Brazilian airs resembling the Portuguese *modinha*, from which they are evidently an offspring. The "Alyra Pernambucana," by M. J. R. Vieira (Pernambuco; folio), consists of a series of popular pieces. Here may also be mentioned: "Seis Canciones Españoles del Perú y Chile," edited by G. de la Perdiz (London: Peck, 1846; folio), which contains an English translation of the original words. Airs of the Indian aborigines in South America have been published in a Supplement to "Reise in Brasilien," by Spix and Martius (Munich, 1823; 4to), and in "Voyage dans l'Amérique Méridionale," by Alcide d'Orbigny (Paris, 1839-43). Twelve songs of the South American Indians, arranged for the pianoforte by C. E. Södling, have been published in Sweden (Stockholm: A. Hirsch; folio).

There remains a word to be said concerning the so-called transcriptions of national airs by eminent pianists. Some of these are very interesting. F. Liszt, for instance, has rendered the characteristics of the Hungarian music most faithfully; perhaps he

succeeded in this all the better since he is himself a native of Hungary. However, the present division of our research is already so long, that I am loth to enter upon any topic which is of secondary importance for the object in view.

## POETRY.

National poetry is so closely associated with national music that it must not be entirely ignored here. In the books of poetry the musician will often find the words to those airs of songs which have been printed separately; and without an acquaintance with the words it is generally impossible to form a correct opinion of the air. Besides, many of the books of poetry contain introductory essays or annotations, in which an account is given of the music and manner of singing of the people whose poetry is discussed.

Carefully edited publications of this kind are of earlier date, and are more numerous, than carefully edited publications of national tunes. Musicians have been in this respect rather behind the poets and scientific men. In Germany, it was especially J. G. von Herder, during the latter half of the eighteenth century, who gave an impulse to a more universal research by his German translation of songs of different nations (Leipzig, 1778), of which a new edition by Johannes Falk appeared in the year 1825, and again another in 1840. Among subsequent German compilers of similar works deserves to be particularly named O. L. B. Wolff, whose "Halle der Völker" (Frankfurt a/M., 1837) and "Hausschatz der Volkspoesie" (Leipzig, 1853, fourth edition) contain metrical translations of national songs from many countries. Moreover, to the musician perhaps the most useful publication of this kind written in German is a dissertation entitled "Versuch einer geschichtlichen Charakteristik der Volkslieder germanischer Nationen," by Talvj (Leipzig, 1840; 8vo), which contains specimens of songs of uncivilised races as well as of European nations. Talvj is the wife of the well-known American scholar, Edward Robinson; her maiden name was Therese Amalie Louise von Jacob, from the initials of which she formed the *nom de plume* Talvj. It would require much space, and would probably interest but few musicians, were I to insert here the titles of even only the most important collections of national poetry which have been printed in different countries. I shall, however, give the names of some of the principal editors, and the date of publication of their works; thus the student will be enabled easily to find any book he desires to consult on the subject under consideration:—

*Denmark*.—Adam Oehlenschläger (Copenhagen, 1841). Svend Grundtvig (Copenhagen, 1853).

*Faroe Isles*.—H. C. Lyngbye (Randers, 1822).

*Germany*.—Arnim and Brentano, "Des Knaben Wunderhorn" (Heidelberg, 1806; second edition, 1846; third edition, Berlin, 1857). J. G. Meinert (Vienna and Hamburg, 1817). F. K. von Erlach (Mannheim, 1834). L. von Soltan (Leipzig, 1836). J. Görres (Frankfurt a/M., 1817). L. Uhland (Stuttgart and Tübingen, 1844). P. M. Körner (Stuttgart, 1840).

*The Netherlands*.—Le Jeune (The Hague, 1828). J. A. A. Thijm (Amsterdam, 1850).

*France*.—Leroux de Lincy (Paris, 1841). Silvestre (Paris, 1840). P. Paris (Paris, 1833). "La Fleur des Chansons Nouvelles" (Lyons, 1856; new edition, Paris, 1830). C. Nisard (Paris, 1867).

*Italy*.—N. Tommaseo (Venice, 1841). A. Alverà (Venice, 1844). C. Nigra (Turin, 1858). E. S. Righi (Verona, 1863). Marcoaldi (Genoa, 1855). G. Tigri (Florence, 1860). L. Vigo (Catania, 1857). Visconti (Rome, 1830). Dalmedico (Venice, 1857). G. Pitre (Palermo, 1870). E. Rubieri (Florence, 1877).

*Spain*.—D. Preciso (Madrid, 1799). A. Duran (Madrid, 1832). Don T. Segarra (Leipzig, 1862). F. del Castillo (Valencia, 1511). F. del Castillo (Amberes, 1555). D. L. de Fortajada (Valencia, about 1600). L. de Sepulveda (Amberes, 1566). A. de Villalta (Valencia, 1595). M. de Madrigal (Valladolid, 1605). Böhl de Faber (Hamburg, 1821). J. Grimm (Vienna, 1831).

*Portugal*.—Almeida-Garrett (Lisbon, 1851).

*Peru*.—José Toribio Polo (Lima, 1862).

*Greece*.—C. Fauriel (Paris, 1824). Lemerrier (Paris, 1824). Marcellus (Paris, 1860). The three works here alluded to contain French metrical translations of popular songs of the modern Greeks.

*Servia*.—S. K. Vuk (Leipzig, 1823; and Vienna, 1833). Simeon Milutinowitch (Leipzig, 1826).

*Montenegro and Herzegovina*.—T. Tshoikowitch (Leipzig, 1837). J. Milownk (Ofen, 1833).

*Dalmatia*.—O. A. Kacic-Miosic (Zara, 1861).

*Illyria*.—A. Mickievicz (Zara, 1860).

*Roumania*.—B. Alexandri (Jassy, 1853). A. Marien-nesen (Pesth, 1858).

*Hungary*.—J. Kollar (Buda, 1834). J. Erdély (Pesth, 1846).

*Transylvania*.—J. K. Schuller (Hermannstadt, 1840). F. W. Schuster (Hermannstadt, 1865).

The national songs of Little-Russia (including the Ukraine, Volhynia, and Podolia) are in a peculiar Russian dialect. Collections of them have been published by the following editors: Tzertelef, 1819; Maximovitch, three books, 1827, 1837, 1843; Sreznefski, 1833 and 1838; Metlinski, 1857; Kostomarov, 1859; Zakrefski, 1860.

The Chumaks are wandering carriers who, with their carts drawn by oxen, travel to the Crimea to fetch salt, and to the Black Sea and the Sea of Azof to fetch fish for sale in the villages of the Ukraine. These carriers have peculiar songs of their own, a collection of which has recently been published, in Kief, edited by J. Y. Rudchenko, and entitled "Chumatskiya Narodnuiya Pyesni."

Several of the collections in languages little cultivated in England, or selections from them, have been translated into German; and, as these may be found preferable, the most important of them shall be indicated here:—

"Aldtänische Heldenlieder, Balladen und Märchen, übersetzt von W. C. Grimm" (Heidelberg, 1811; 8vo).

"Volkslieder der Schweden, von G. Mohnike" (Berlin, 1830; 8vo). "Altschwedische Balladen, von G. Mohnike" (Stuttgart, 1836; 8vo).

"Schwedische Volksharfe, von J. L. Studach" (Stockholm, 1826; sm. 8vo). This interesting book contains also some airs in notation.

"Schwedische Volkslieder der Vorzeit, von Rosa Warrens" (Leipzig, 1857; 12mo). Contains some airs. "Norwegische Islandsche, Färöische Volkslieder, &c., von Rosa Warrens" (Hamburg, 1866; sm. 8vo).

"Alt-islandische Volks-Balladen und Heldenlieder der Färinger, von P. P. Willatzen" (Bremen, 1865; sm. 8vo). Most of the old Icelandic ballads in this work are translated from "Islenzk Fornkvädi ved Svend Grundtvig og Jón Sigurdsson" (Copenhagen, 1854).

"Niederländische Volkslieder, von Hoffman von Fallersleben" (Hanover, 1856; 8vo).

"Altfranzösische Volkslieder, mit Anmerkungen von O. L. B. Wolff" (Leipzig, 1831; 12mo).

"Volkslieder und Romanzen der Spanier, von Emanuel Geibel" (Berlin, 1840; sm. 8vo).

"Portugiesische Volkslieder von C. F. Beller-mann" (Leipzig, 1854; 12mo). "Die alten Lieder-bücher der Portugiesen, von C. F. Beller-mann" (Berlin, 1840; 4to).

"Proben Portugiesischer und Catalanischer Volksromanzen, von F. Wolf" (Vienna, 1856; 8vo).

"Anthologie neugriechischer Volkslieder, von Theodor Kind" (Leipzig, 1861; 12mo).

"Neugriechische Volksgesänge, von J. M. Firmenich" (Berlin, 1840; 8vo).

"Liebes- und Klagelieder des neugriechischen Volkes, von A. Passow" (Magdeburg, 1861; 8vo).

"Stimmen des russischen Volks, von P. von Goetze" (Stuttgart, 1828; 8vo).

"Die Balalaika; Russische Volkslieder, von Julius Altmann" (Berlin, 1863; 12mo).

"Die poetische Ukraine, ein Sammlung Kleinrussischer Volkslieder, von F. Bodenstedt" (Stuttgart, 1845; 8vo).

"Ehstnische Volkslieder, von H. Neus" (Reval, 1850; 8vo). Esthonian popular songs, in the original and with a German translation, published by the Esthonian Literary Society.

"Runen finnischer Volkspoesie, von Julius Altmann" (Leipzig, 1856; sm. 8vo).

"Volkslieder der Serben, von Talvj" (Leipzig, 1853; sm. 8vo, two vols.).

"Die Gesänge der Serben, von S. Kapper" (Leipzig, 1852; sm. 8vo, two vols.).

"Serbische Hochzeitslieder, von E. E. Wesely" (Pesth, 1826; 8vo).

"Gusle; Serbische Nationallieder, von L. A. Frankl" (Vienna, 1852; 8vo).

"Romänische Volkslieder, von J. K. Schuller" (Hermannstadt, 1859; 12mo).

"Ungarische Volkslieder, von M. A. Greguss" (Leipzig, 1846; sm. 8vo).

"Slawische Volkslieder, von J. Wenzig" (Halle, 1830; 12mo).

"Altcechische Leiche, Lieder und Sprüche, von Julius Feifalik" (Vienna, 1862; 8vo).

"Sammlung altböhmischer lyrisch-epischer Gesänge, von W. A. Swaboda" (Prague, 1829; 8vo).

"Böhmische Granaten, von Alfred Waldau" (Prague, 1858; 12mo, two vols.).

"Agrumi; volkstümliche Poesien aus allen Mundarten Italiens, von A. Kopisch" (Berlin, 1838; sm. 8vo).

"Volkslieder aus Venetien, von A. Wolf" (Vienna, 1864; 8vo).

"Italienisches Liederbuch, von Paul Heyse" (Berlin, 1860; 8vo).

"Proben der Volksliteratur der Türkischen Stämme Süd-Sibiriens, von W. Radloff" (St. Petersburg, 1866; 8vo).

"Die Wüstenharfe; eine Sammlung arabischer Volkslieder, von J. Altmann" (Leipzig, 1856; 8vo).

"Hamasa; oder die ältesten arabischen Volkslieder, von F. Rückert" (Stuttgart, 1846; 8vo, two vols.).

"Schi-King, Chinesisches Liederbuch, von F. Rückert" (Altona, 1833; 8vo).

"Schi-King, für's Deutsche Volk, herausgegeben von J. Cramer" (Crefeld, 1844; 8vo).

(To be continued.)

## THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. IV.—BEETHOVEN (continued from page 490).

HAVING traced the connection between Beethoven and his nephew as far as is permitted by the master's letters to others, I now ask the reader to accompany me through the series addressed to the lad himself. If he do not find the way more than commonly interesting, the fault will be that of his guide alone.

Beethoven's first published letter to Carl is dated August, 1823, and was written from Baden, the pleasant village near Vienna whither the great composer

often went to spend his holiday. At this time he was beginning to more than ever occupy himself and his epistles with personal ailments or the petty troubles of his small household; and here we read a good deal about catarrh, rheumatic constitutions, digestive organs, medicines, and such like. Poverty, however, is only hinted at. "Send your linen here at once," he writes; "your grey trousers must still be wearable, at all events at home; for, my dear son, you are indeed very dear to me." We can fancy the grim chuckle with which the master underscored the italicised word lest the point of his joke should be lost. But, in the midst of all, his paternal affection for the owner of the still serviceable grey trousers is plain. "Get on, and make every preparation for your examination, and be unassuming, so that you may prove yourself higher and better than people expect." This is his advice, and adding, "I wish a certain Carl may prove worthy of all my love and unwearied care, and learn fully to appreciate it," he signs himself "Your faithful and true father." A year later he writes again from Baden, making more complaints about bad digestion, a discoloured tongue, a poor appetite, and a stupid doctor who could find little the matter. "Continue to love me, my dear boy," pleads the poor man in his yearning for affection; "if ever I cause you pain it is not from a wish to grieve you, but for your eventual benefit. . . . I embrace you cordially. All I wish is that you should be loving, industrious, and upright. Write to me, my dear son." It is not difficult to gather from this that the master had felt called upon to exert his authority over Carl in some unpleasant fashion; nor are we at loss to divine the character of his interference, judging from a letter written not long after to the person under whose immediate charge the lad was placed. "It strikes me as very remarkable," urges Beethoven, "that Carl cannot be persuaded to go into good society, where he might amuse himself in a creditable manner. This almost leads me to suspect that he finds recreation, both in the evening and at night, in less respectable company. I entreat you to be on your guard as to this, and on no pretext whatever to allow him to leave the house at night, unless you receive a written request from me to that effect." Already coming events were casting their shadows before, and it is about this time we find Carl relaxing in attention to his devoted, if somewhat *exigent*, relative. Here is evidence on the point: "I daily become thinner, and feel far from well, and no physician, no sympathising friends! If you can possibly come on Sunday, pray do so; but I have no wish to deprive you of any pleasure, were I only sure that you would spend your Sunday properly away from me. . . . I must strive to wean myself from everything. If I were only sure that my great sacrifices would bring forth worthy fruits." Shortly after, we find Beethoven again begging for marks of confidence and affection: "Study assiduously and rise early, as various things may occur to you in the morning which you could do for me. It cannot be otherwise than becoming in a youth, now in his nineteenth year, to combine his duties towards his benefactor and foster-father with those of his education and progress. I fulfilled my obligations towards my own parents." To supplement his suspicions with reference to Carl's moral character came a report that the lad was in communication with his erring mother. The perfect naturalness of this does not seem to have qualified in any degree Beethoven's intense indignation. His passion blazed up like a fire of thorns, and one can see the flashings of it even now, between the lines of the furious epistle he straightway wrote to the youth. "I have been assured, though as yet it



is only a matter of conjecture, that a clandestine intercourse has been renewed between your mother and yourself. Am I doomed again to experience such detestable ingratitude? No! if the tie is to be severed, so be it. By such conduct you will incur the hatred of all impartial persons. . . . If you find the *pactum* oppressive, then, in God's name, I resign you to His holy keeping. I have done my part, and on this score I do not dread appearing before the Highest of all Judges. Do not be afraid to come to me to-morrow, for as yet I only suspect; God grant my suspicions may not prove true, for to you it would be an incalculable misfortune, with whatever levity my rascally brother, and perhaps your mother also, may treat the matter." There is reason to believe that Beethoven's fears were only too true, inasmuch as he wrote a few days later in a style which, if less passionate, is more touching, because more despairing. The truth was being borne in upon the master that his cherished boy was the true son of his mother. "Misled as you have been," he argues, "it would be no bad thing were you at length to cultivate *simplicity and truth*, for my heart has been so deeply wounded by your deceitful conduct that it was difficult to forget it. Even were I disposed to submit like an ox to so hard a yoke without murmuring, if you pursue the same course towards others you will never succeed in gaining the love of any one. As God is my witness, I can think of nothing but you, and my contemptible brother, and the detestable family that I am afflicted with. May God vouchsafe to listen to my prayer, for *never* again can I trust you!" This letter is subscribed, "Your Father, alas! yet, fortunately, not your Father." A few days passed and then the master wrote more briefly, but quite as despairingly: "I wish you at least to come here on Sundays. In vain do I ask for an answer. God help you and me." This was all he at first intended to say, but, as though fearful that the breach would be widened by such curtness, the master added a long postscript, in the course of which he remarks, half apologetically, "Farewell. If I reproach you it is not without good cause, and it would be hard to have sacrificed so much merely to bestow a *common-place* man on the world." Then follows a complaint of his lonely and suffering state, concluding with, "Oh! do not further grieve me, for the scythe of Death will grant me no long delay." Carl seems to have obtained pardon with ease, and was probably induced to be civil for the sake of a new suit. At any rate, the next letter inclosed a sum of money to be spent at the tailor's, and administered a characteristic bit of advice: "Give me an exact account of how you spend the money, for it was hard to earn; still it is not worth while for the sake of a florin a yard not to select the best material; so choose, or get some one to choose for you, the best of the two at twenty-one florins. Order the highest quality for your trousers; also remember you ought never to wear your best clothes at home; no matter who comes, you need never be well-dressed in the house. The moment you come home change your good clothes, and be at your ease in those set aside for the purpose." Let me remark here, in passing, that Beethoven's precept and example coincided to a hair's breadth. He most assuredly did not wear his best clothes in the house. In a second letter the master further conciliated the young man by giving him leave to not one but two pairs of trousers. Whether Carl cared as much for the endearment of the final paragraph is open to doubt, though it might have touched even his degenerate nature. Thus it ran: "Now, farewell, my darling; deserve this name. . . . I embrace you, and hope you will ever be my good, studious, noble son."

Several of the letters written at this time by the uncle to the nephew have chiefly to do with household matters, but in all of them we find additional evidence of Beethoven's parental solicitude. The composer is never weary of pouring his love and his counsel together into the young man's ear. At one time he says, "Do not involve yourself in any clandestine doings with my brother; above all do nothing clandestine towards me—towards your attached father." At another, writing from Baden, and longing to see his boy, "If it is too hard a task for you to come here, give it up; but if you can by any possibility do so, I shall rejoice in my desert home to have a feeling heart near me." At a third, he sends money, remarking, "As in this heat you may perhaps wish to bathe, I send you two more florins;" and at a fourth he pleads, "Be good and honest. . . . Be my own dear, precious son, and imitate my virtues but not my faults; still, though man is frail, do not, at least, have worse defects than those of your sincere and fondly attached father." Sometimes the man's love seems too intense to find adequate expression in the serious language natural to him, and he becomes actually playful under its influence, as thus: "Farewell again, my good fellow; we are well affected towards you. . . . Ah! au diable avec ces grands coquins de neveux; allez-vous en, soyez mon fils, mon fils bien-aimé. Adieu! je vous baise, votre père sincère comme toujours." In another instance, after asserting that his end was near, he burst out with "Good-bye, you scamp;" and in another he closed a lesson on economy by exclaiming, "Thriftless boy, farewell." Carl had now determined, as far as he ever determined anything, upon a commercial life, and entered the Polytechnic Institution with that object in view. The effect was redoubled solicitude on the part of his uncle, especially as regards money matters, concerning which the lad displayed the full carelessness of youth. "Only observe *moderation*," urged Beethoven. "Fortune crowns my efforts, but do not lay the foundation of misery by mistaken notions; be truthful and exact in the account of your expenses, and give up the theatre for the present. Follow the advice of your guide and father; be counselled by him whose exertions and aspirations have always been directed to your moral welfare, though without neglecting your temporal benefit." Nothing is more pathetic in this most touching series of letters than the constant yearning the master had for the companionship of his nephew, and the tone of apology in which he often begged for the pleasure. So much did he love Carl that he shrank from putting him to what he mournfully suspected was the trouble of a visit. At the close of one epistle we find him writing: "I impress my affection, as with a seal, on your attachment to me. If you are likely to miss your work by coming here, stay where you are." Then, as though fearful lest Carl should avail himself of the excuse put within reach, he adds: "Come soon. Come soon. Come soon"—all the desire of his heart bursting out in passionate repetition. But it is clear that even intense attachment could not rid Beethoven of doubt with regard to its object. His love was perfect, but it failed to cast out fear. Hence the nervous injunctions which almost every letter contains. "Spend your money on good objects alone," urges the master in one case. "Be my dear son. What a frightful discord would it be, were you to prove *false* to me, as many persons maintain that you already are. May God bless you." These words seem to have been dictated by presentiment, for shortly after they were written the master's affection received a cruel shock. His graceless nephew, who had before borrowed money



from the "old witch" of a housekeeper and had incurred great displeasure in consequence, committed the same offence again. The amount obtained was only one florin fifteen kreutzers, but Beethoven did not care for the sum so much as for Carl's disobedience and want of principle. Bitter mortification and almost despair appear throughout the letter in which his feelings were expressed: "I do not wish now that you should come to me on September 19. It is better to finish your studies. God has never yet forsaken me, and no doubt some one will be found to close my eyes. . . . I also know that you have no pleasure now in coming to me, which is only natural, for my atmosphere is too pure for you. Last Sunday you again borrowed one florin fifteen kreutzers from the housekeeper, from a mean old kitchen wench; this was already forbidden; and it is the same in all things. I could have gone on wearing the out-of-doors coat for two years—to be sure I have the shabby custom of putting on an old coat at home—but Herr Carl! What a disgrace it would be! and why should he do so? Herr Ludwig van Beethoven's money-bags were expressly for this purpose. You had better not come next Sunday, for true harmony and concord can never exist with conduct such as yours. Why such hypocrisy? Avoid it, and then you will become a better man, and not require to be deceitful or untruthful, which will eventually benefit your moral character. Such is the impression you have made on my mind; for what avail even the most gentle reproofs? They merely serve to embitter you. But do not be uneasy; I shall continue to care for you as much as ever. . . . Farewell. He, who though he did not give you life has certainly provided for it, and above all striven to perfect your mental culture, and been more than a father to you, earnestly implores you to pursue steadily the only true path to all that is good and right." Now mark the inconsistency of affection. "You had better not come on Sunday," said the first part of the letter, and "Bring back the letter with you on Sunday" are the words with which it closes. There is reason to believe that Carl, who knew very well how to bring his uncle down from the "high horse," did not take the hint conveyed in the words last quoted, for, some days later, we find Beethoven again writing: "I hope . . . to see you positively on Saturday. I wish you never may have cause to feel ashamed of your want of love for me; if I alone suffer, what matters it? . . . Rest assured that you may at all times expect every possible kindness from me, but can I hope for the same from you? When you see me irritable, ascribe it solely to my great anxiety on your account, for you are exposed to many dangers. I hope, at all events, to get a letter from you to-morrow; do not cause me uneasiness, but think of my sufferings. I ought not properly to have any such apprehensions, but what sorrow have I not already experienced?" As though these words were not thought sufficient to touch the young man's feelings, Beethoven added in a postscript: "Remember that I am all alone here and subject to sudden illness." At last Carl broke silence, and appears to have threatened some desperate deed. Anyhow, the fond uncle, thinking of nothing but his love, went down in the dust before the young scamp and begged to be forgiven. "Say no more!" he exclaimed, "only come to my arms; not one harsh word shall you hear. For God's sake do not bring misery on your own head. You shall be received as lovingly as ever. We can discuss in a friendly manner what is to be done and settled as to the future. I pledge you my word of honour you shall meet with no reproaches from me, which indeed could no longer avail. You need expect only the most affec-

tionate care and assistance from me. Only come. Come to the faithful heart of your father." But even this was not enough. Writing at the bottom of the page, "*Volli sub.*," he begins again on the next leaf: "Set off the moment you receive this letter. Si vous ne viendrez pas, vous me tuerez sûrement. Lisez la lettre et restez à la maison chez vous. Venez embrassez votre père, vous vraiment adonné. Soyez assuré que tout cela restera entre nous. For God's sake come home to day, for we cannot tell what risks you run—hasten, hasten to me." This passionate appeal, quite maternal in its utter denial of self, satisfied Carl of triumph, and the youth accordingly wrote to his uncle in reassuring terms. Straightway the old man breathed freely again, and felt all the joy of the father of the Prodigal. "Dear and much-loved son," he wrote, "I have just received your letter. I was a prey to anguish, and resolved to hurry into Vienna myself this very day. God be praised, this is not necessary. Follow my advice, and love and peace of mind, as well as worldly happiness, will attend us; and you can then combine an inward and spiritual existence with your outer life. But it is well that the former should be esteemed superior to the latter. So I am to see you on Saturday. Write to say whether you come early or in the evening, that I may hasten to meet you. I embrace and kiss you a thousand times over, not my lost but my new-born son. . . . Live, and my care of the son I have found again will show only love on the part of your father." Carl went out to Baden and saw his uncle, but not on Saturday. On the Sunday, as late as the young man could conveniently make it, the two met to part again as soon as he could decently get away. What took place during the short interview can only be guessed from a letter written a few days later, in which we read: "I rejoice at the thought of seeing you again, and if you detect any heavy clouds lowering, do not attribute them to deliberate anger, for they will be wholly chased away by your promise to strive more earnestly after the true and pure happiness based on active exertion. Something hovered before me in my last letter, which, though perhaps not quite justly, called forth a dark mood. This, after all that has passed, was indeed very possible; still, who would not rejoice when a transgressor returns to the right path? And this I hope I shall live to see. I was especially pained by your coming so late on Sunday, and hurrying away again so early." With these words of complaint the last published letter of Beethoven to his nephew closes, and they are typical of the whole unfortunate connection. Carl went his own way utterly aimless; gave the poor master more and more trouble, and at last, three months before Beethoven's death, joined the army as a cadet. This, however, did not hinder the devoted "father," as he loved to call himself, from appointing the young man his sole heir.

Reading the extracts quoted above without any previous knowledge of the writer, we should have no difficulty in concluding them to be the sentiments of a man conspicuous for the tenderness of his nature. It is hard indeed to associate them with the stern, morose, and well-nigh "impossible" Beethoven; into whose presence men ventured with fear and trembling. But here, I make bold to think, we have the true man revealed. And a grand man he is; animated alike by a noble regard for truth and honour, and a not less noble purity and strength of affection. We may regret that he lavished his love upon an unworthy object—that the wealth of feeling squandered on a heartless youth was not possessed by some good woman who might have beautified his life. But none the less—rather, all the more—must we admire the faithful

devotion shown by Beethoven to his adopted son; a devotion that endured to the end unaffected by the folly, and worse, of him whose undeserved fortune it was to possess it.

(To be continued.)

## A SECOND MUSICAL RETROSPECT.

By HENRY C. LUNN.

DIVING once more into the musical records of the past, in addition to some interesting matter from the volumes of the *Harmonicon*—which, from want of space, I was compelled to omit from my former "Musical Retrospect"—I have now also to extract a few curious passages from a work on the art published in 1762, by C. Henderson, "Under the Royal Exchange." The picture of the time is so faithfully reflected in the pages of the *Harmonicon*—which, in spite of its defects, must have been in advance of its day—that I will commence with some quotations from this periodical, telling my readers, however, to bear in mind that, as far as the criticisms are concerned, many of the compositions now stamped with the public approval were at the time this journal was published "music of the future." In 1831 Mr. Thomas Monck Mason opened the "King's Theatre" as an avowed "corrector of abuses;" and in his prospectus we are told that all the Operas acted must be in the Italian language, and that to some of the works of the "authors of the elder schools" the director, with the assistance of composers of the first ability, has "replenished the orchestral accompaniments;" citing as a precedent that Mozart had done the same thing. "A variety of new ballets shall be presented," it is said, "and a novel species of comic ballet introduced. Full dress for gentlemen will alone ensure admission, and ladies are requested not to come in toques, hats, or bonnets." It is also announced that "none but *bond fide* subscribers will of right be admitted behind the scenes." We have no list of prices in this prospectus; but as a specimen of the amount sometimes demanded for admission at musical entertainments, we give the following scale of charges at Paganini's Concert. "Boxes, pit tier, eight guineas; ground tier, ten guineas; one pair, nine guineas; two pair, six guineas; three pair, four guineas; stalls, two guineas; orchestra, one and half guineas; admission to the pit, one guinea; ditto to the gallery, half-guinea."

Perhaps our readers, in perusing the following announcement, may be reminded of a similar gigantic undertaking promulgated, but not yet accomplished, in the present day. "A new Institution is projected which is to combine in itself a lyric theatre, a grand assembly and concert-room, reading-rooms, and refectories; a grand panorama, and an ornamented garden, with bridges, fountains, cascades, temples, &c. The theatre to be devoted to two distinct purposes: first, as an academy for young professors and pupils for the stage; secondly, as an elegant subscription theatre for evening entertainments, comprehending Opera and Ballet performances. Every Monday and Thursday it is proposed to perform an English Opera; on Tuesdays and Fridays, a grand Concert; and on Wednesdays and Saturdays, an Italian Opera by English candidates for the Italian stage. This institution, which is to be called 'The Royal Panarmonion,' is to be situated at the top of Gray's Inn Lane." Whether this building was ever commenced, or, being completed, was applied to some other purpose, we cannot tell; but the above is the only record we can find respecting the "Royal Panarmonion." Amongst the interesting items of news we light on a paragraph noticing Weber's Concert at the Argyll Rooms, on Friday the 26th

of May, 1826, where his "Jubilee Cantata," with English words by Hampden Napier, was given, and at the end of the performance the composer was so exhausted that he threw himself upon a sofa and created "a considerable alarm in the by-standers." Ten days after this event he died. At his funeral the singing is criticised as if it were at a concert, for we are told that Miss Cubitt was "heard to peculiar advantage in music of this description," and that "Braham and Phillips were in fine voice." Even in those days the price of music appeared to be a subject agitating the public mind, for it is said that "if the public do not soon open their eyes to the state of the music trade as it is now carried on, and take measures for reforming it, why then we hope that the present prices, enormous as in most instances they are, will be doubled; for if people have a passion for paying a hundred per cent. more than necessary, let them, in the name of justice and freedom, indulge so singular a passion." The high "pitch" too is also debated in a number of letters; and it is said that this evil, which has gradually crept in, is steadily increasing, and it must cease therefore to be a matter of wonder "either that the voices of the Opera should be spoiled, or that screaming should take the place of singing." In 1824 appeared a "Biographical and Historical Dictionary of Musicians," and in this it was asserted that Samuel Wesley "died about the year 1815." Shortly after the publication of the Dictionary an amusing letter from the composer who had been thus unceremoniously disposed of was inserted in a newspaper, in which he says that he would feel much obliged if the publishers of the work will give a minute detail of his funeral and also a description of the "present place of sepulture." A lengthened correspondence then took place, for extracts of which I cannot at present find room. Innumerable announcements of coming musical prodigies appear, some of whom were certain to create astounding effects; but one of the most singular of these is a one-armed flute-player, and a young lady from Bordeaux, with neither arms nor feet, who played the pianoforte *with her nose*. Amongst the criticisms many are found which, as I have already said, must be considered according to the light of the time in which they were written. Beethoven's "Eroica" Symphony is spoken of generally in an encouraging but patronising spirit, although it is said that "in spite of its merit, the termination of it is wished for some minutes before it arrives." The same composer's Symphony in F is said to have "but few striking points," but another critique affirms that it bears many marks of the composer's genius in all the movements save the first, "which might have been written by any one skilled in the mechanism of a score." The notices of Madame Malibran's singing are curiously contradictory; for in one we are told that her shake is "one of the most imperfect we ever heard;" that she is an imitator of Madame Pasta although she "has not reached the excellence of the original, being inferior to her in pathos and discrimination, both in acting and singing;" and in another (which appears very shortly afterwards) that "to great flexibility of voice she adds a delicacy of expression we have seldom heard equalled, and her lower tones are as soft and melodious as the upper notes of her voice; nor is there any apparent effort or strain in producing that articulation by which every one of them is distinctly heard. When to these perfections we add great feeling, we think we have said enough." Modern readers would think that they had said too much, without some preliminary apology for the previous criticism. But it is evident that the writers in the *Harmonicon* were tolerably outspoken; for of

Signor Rubini's appearance at the Philharmonic Concerts it is said "a worse specimen of singing we never witnessed than Signor Rubini's 'Il mio tesoro'; it was so bad as to be quite comic." Those in the habit of attending the Italian Opera at that time will remember that the vocalist's fame survived this critique. All this however is at least musical opinion, although time has proved its fallacy; but what can be thought of the notices in some of the leading newspapers when in one we read—speaking of a *prima donna*—that "the exact compass of her voice was from E below the lines to F in the upper key;" in another that Miss Stephens "led off the Hailstone Chorus in fine style;" and in a third that a Duet by Rossini "was executed by Mdlle. Sontag and Madame Garcia in the most delightful unison"?

Leaving now the interesting pages of the *Harmonicon*, I come to the book I have already mentioned, which although upwards of a century old, contains many remarks upon the art which might be read with much profit in the present day. It is entitled "Observations on the present state of Music and Musicians," and is written by John Potter, who says in his preface that most of the "observations" in the work were interspersed in his lectures read at Gresham College. Commencing by deploring the fact of so few good treatises on the science being written, he boldly says that this must arise from one of two reasons—either that "the practical part of music is more pleasing than the theory, and therefore is too apt to draw us off from it," or that there is a desire amongst professors "to conceal its mysteries, in order to reap the greater advantage from it;" and in support of the probability of this last reason being the true one, he says that when Geminiani published his Treatise "some musicians complained to him that he had explained too much; and added that such things ought to be kept secret for their advantage." And here follows a bit of plain-speaking, the truth of which has been repeatedly proved during the hundred and fifteen years which have elapsed since it was written: "It cannot be denied but we sometimes meet with music compos'd in a pretty taste, tho' not strictly agreeable to principles; which discovers the author to have been directed by a taste he has acquir'd from the works of others; and some compose from a knowledge of the principles without any taste at all, either natural or acquir'd: yet tho' the compositions of the latter are seldom elegant, they are generally more correct. Now if those who understand the practical part of music can compose by having a taste only and no judgment; and they that have judgment are capable of it without a taste, what a figure must he make that has both." His analysis of the music of various countries contains much good sense; but the manner in which his remarks are tinged with the prejudices of the time may be gathered from the following sentence: "As to the music of our inveterate enemies the *French*, I need not attempt to characterize it, as it will not be serviceable to my present design; it being universally known to have little taste or merit." Our author has a very commendable love for the compositions of his countrymen; but readers will smile when, after praising Handel and Dr. Arne, he alludes in the highest terms to the "ingenious Mr. Stanley," and naively asks, "Why will not the *English* Operas composed by Mr. *Smith* please as well as the *Italian*?" The book concludes with "A Scheme for erecting and supporting a Musical Academy in this Kingdom;" and as it is proposed to establish such an Institution by authority of the Government, that public subscriptions should be solicited, that the first masters should be selected as teachers, and that "they should make choice of proper compositions to

be made use of by the pupils, so that they might from the very beginning be grounded in a true taste"—it may be inferred that the author had well thought out his subject. But we cannot close our article without quoting the most important proposition of all: "An authority should be granted by the legislative power to the masters of this Academy to have a right to command the sight of all musical compositions, intended to be made public by all, even out of the Academy; and to make such alterations and corrections as they should think necessary, without which, and a licence from the Academy, no music should be suffered to be printed. By this means nothing would hereafter be made public but what is correct and compleat, and fit to be left for the use of posterity." Were it possible for Mr. Potter to visit his "posterity," he would find that up to the year 1878 we are still looking forward to the establishment of some such musical tribunal as he suggests.

WE quote the following from the *Times* of the 24th ult. The Bishop of Gloucester, from his position in a city so long associated with sacred music through the Three Choir Festivals, can exercise a highly beneficial influence upon the art both by precept and example; and we have much gratification therefore in drawing the attention of our readers to his recent speech on distributing the prizes gained by the Gloucester students at the musical examinations in connection with Trinity College, London; his warm tribute to the power of music being perhaps even more forcible from the fact of his declaring his entire ignorance of the science. "In addressing the competitors his lordship said nature had denied him the gift of what is called 'an ear for music;' and while he could feel the pleasure that flowed from hearing a melody he could not penetrate into the mysteries of harmony, and therefore he was a singular specimen of one who respected, though he did not thoroughly love, music. In answering the question, What is music? he reviewed the progress of musical art since the Renaissance age, and pointed out that from the middle of the sixteenth to the end of the seventeenth centuries musical composers endeavoured not only to please the ear, but also to touch the sensibilities. At the beginning of the present century the power of music to express sentiment began to be clearly recognised. Every one hearing very fine music must have felt that it expressed some inward feeling, something hardly to be analysed, expressing a realm of thought in part felt and in part lying beyond. A distinguished German, addressing music, said: 'Away, away, thou speakest to me unutterable things that I have life-long sought for and never, never found.' That was saying in highly poetic language that music had powers of expression that went beyond even the power of words. Some of our composers had made this a subject of very careful study. Haydn had done this in the first movement of his first Symphony. But music was something more than a means of expressing sentiment and feeling. There was a power in music to call out the emotions, the nobler and the better feelings. It was in touching the inner life, in penetrating the inner chambers of the soul, and in awaking nobler feelings, that music showed its greatest and its noblest power; and no music deserved to be thoroughly admired and honoured except in a great measure it expressed that power. If music only appealed to his ear he should not care to hear any more; if it only expressed his inner feelings he should not care to hear much more; but if he could sit in the concert-room or in the spacious minster, and listen to music which called his better emotions and feelings to the surface, then he began to say to himself, 'This is truly a divine art,' and,



imperfectly constituted as he might be, he uncovered his head and honoured and revered the great, the divine art of music."

We look for singular doings at an Eisteddfod. They are in harmony with the Gorsedd, and accord with one's sense of the fitness of things. But we did not expect that, at an Eisteddfod held out of Wales, and therefore subject in some measure to the influences of common sense, it would be held criminal for a singer to catch cold. At the first of the Birkenhead Evening Concerts, "Mr. Councillor John Hughes" came forward, and said, "I am very sorry to have to announce to you, but I am afraid it is an old story, that Mr. Sims Reeves as usual has disappointed us." Hearing these words the audience burst out with "hisses and groans," at which we do not complain further than is necessary to deprecate the uncharitable conclusions evidently at once formed. No doubt many present made up their minds *sur-le-champ*, as our neighbours say, that Mr. Reeves, having engaged to appear, deliberately stayed away. In that case inarticulate noises were, perhaps, natural. But Mr. Councillor John Hughes went on: "We have received this telegram: 'Since my return to England have taken cold, which will positively prevent my appearing for ten days or a week at least. Extremely sorry.'" How are we to interpret the roars of laughter with which the assembled Welshmen greeted these words? It could not have been an expression of scornful unbelief, because our Cambrian friends would find it hard to compass the thought of a man telling lies to avoid earning some hundreds of pounds in four days. Then it must have been an expression of surprise and wrath at the fact of the great tenor catching cold. But the matter did not end here. Mr. Councillor John Hughes was ingenious enough to see in Mr. Reeves's behaviour a mark of disrespect to the Eisteddfod, and, through it, to the sensitive Welsh nation. Hence, he added, when the people before him had stopped laughing: "Now, ladies and gentlemen, having regard to the fact that the Eisteddfod is a national meeting in connection with Wales, I think it shows very little respect on the part of Mr. Reeves to send us at the last moment this intimation, when everybody was expecting that the great tenor of England would present himself." To this the audience said, "Hear, hear." It follows that not only must a singer engaged by Welshmen keep clear of colds, but that, having sinfully neglected to do so, he must assume at the earliest possible moment that his cold will disable him, or put up with the consequences of showing "very little respect." This is hard on Mr. Reeves, who, with the best intentions, waited till the last moment. But our famous singer can find comfort in the happy fact that by not going to the Eisteddfod he escaped being made a bard.

We never interfere with the opinions of "special correspondents" who attend at the Festivals to report the proceedings for our contemporaries; but when they relate circumstances which never took place, a slur is thrown upon the veracity of those who differ with them, and we therefore believe it our duty to set them right. In a notice of the late Worcester Festival a weekly musical journal tells us, speaking of the morning when "Elijah" was given, "Mr. Santley was manifestly unwell, and retired during the performance, his place being taken by Mr. Wadmore;" although it was evident, we should have thought, to any person in the Cathedral that Mr. Santley sang every note throughout the part of *Elijah*, and never quitted the orchestra save between the parts. In the same journal we are told that at the first evening

concert Mr. Santley appeared "in good form;" the truth being that he did not sing at all, Mr. Lloyd giving a song in place of that set down for Signor Poli. In another contemporary, the smart musical critic of which prides himself upon supplying "exclusive information," an excellent notice of the singing of Mr. Santley in "Elijah," copied from a daily contemporary, is held up to ridicule because (relying upon the account to which we have drawn attention above), he says, "Mr. Santley's voice was so hopelessly choked by illness that he was compelled to withdraw during the performance." But as this writer knows nothing about the subject upon which he is informing us—avowedly penning his remarks upon the Festival in London, instead of at Worcester—he is resolved to be circumstantial, and triumphantly says, "One 'daily' gave us a description of how Mr. Santley sang 'The trumpet shall sound,' when, as a matter of fact, it was sung by Mr. Wadmore." Now we affirm that, "as a matter of fact," this piece was sung by Mr. Santley; and we trust therefore that if the critic of this journal prefer to remain at home during a Three Choir Festival, he should at least make sure of the truth of the news he may pick up before he flatly contradicts the assertions of those who journey to Worcester in the performance of their duties.

"How fortunate it is," said Rossini, after hearing some of the works of Berlioz, "that this man did not become a musician." We confess to have made some such remark after perusing a paper which has been forwarded to us, headed "Illustrations of the Compositions of the Great German Masters in Music;" for insane and Quixotic as the idea of improving what is perfect may be, there would at least have been a method in the madness of an individual who holds up to ridicule the music of Beethoven and Handel if he could have brought any amount of knowledge to his task. "The High Priest of the abomination of desolation will be surprised," he says in his prefatory remarks, "if the regions so long held closed against intellect and natural emotion are penetrated by the enemy;" and then he gives the "Amen" from the "Quoniam Tu Solus," in Beethoven's Mass in C, Handel's song from the "Messiah," "I know that my Redeemer liveth," and a portion of the same composer's chorus, "Worthy is the Lamb." Beethoven, he asserts, has in his "Amen" written "a very short passage, but what a tale it discloses of the degradation and corruption of music;" in Handel's quoted song he says, "the progressions are frightful from beginning to end," and if the vocal score in the chorus be lawful and pure, he affirms boldly that "such an accompaniment would be appropriately rendered by incurable maniacs." Unfortunately for his case, however, as we have already said, he "corrects" these compositions, putting them, according to his jargon, "in comparative form, and in lawful and natural progression;" and then we have a succession of harmonies—including the most glaring consecutive fifths—which would frighten a musician out of any neighbourhood where he had once heard them. "When the whole subject," it is said—"the 'Quoniam Tu Solus'—of the Mass in C is published in comparative form, the great facts here involved will be better understood; it will be a very painful disclosure." Undoubtedly it will, but scarcely more painful than the "disclosure" already made.

"LOTHAIR, by the Right Honourable B. Disraeli" is a novel reflecting the experience of a man who moves in the circle of society which he pictures; and yet, vividly as the scenes are coloured, and truthfully as is the language employed in describing the life around



him, whenever music is mentioned the author unmistakably proves not only that he is unacquainted with the rudiments of the art, but that he does not hesitate to use terms of which he cares not to inquire the signification. When he writes that "two fair sisters burst into melody as they tried the passages of a new air," and that the "Duke sometimes took a second," we have little doubt that, musically speaking, he does not mean at all what he says; but the remark that "many things were said and done amid accompanying melodies, that animated without distracting even a whist player," we fear that he gives too accurate a description of the manner in which music is often treated in the drawing-rooms of the aristocracy. Occasionally, however, he becomes more minute, as, for example, when he seems to infer that a "fine Mass of Mozart" is sung by a single vocalist, who must possess "skill as well as power to render it;" but the climax seems reached when he thus relates the effect produced upon him by the voice of Theodora: "Deeper and richer, and richer and deeper, it seemed to become, as it wound with exquisite facility through a symphony of delicious sound, until it ended in a passionate burst, which made Lothair's heart beat so tumultuously that for a moment he thought he should be overpowered." Apart from the important fact that we are extracting from the work of one of our most prominent legislators, we cannot but wonder whether upon any other art or science writing like this would be hazarded by a person of such general culture as the author of "Lothair."

THE many pressing demands upon our space have hitherto prevented our doing as much justice as we could wish to the efforts of those who have so zealously laboured to establish and place on a permanent footing an Academy exclusively devoted to the musical education of the blind. The success of these efforts may be estimated by the fact that at Westow Street, Upper Norwood, an institution termed "The Royal Normal College and Academy of Music for the Blind," accommodating eighty-two pupils, has been for some time in operation. Dr. Armitage, at the recent annual festival, asserted that of those trained in the College seventy or eighty per cent were enabled to maintain themselves, and that they earned from £50 to £100 a year. Music, when properly taught, absorbs so much time and attention that it becomes an impossibility to combine its study with any manual labour—basket-making, for instance—and, as the speaker already mentioned truly observed, the attempt to do so must inevitably result in producing "bad basket-makers and bad musicians." The cost for each pupil is £60 a year, which certainly does not exceed that at other institutions where the pupils are rendered less fit for success in life. Of course in the ordinary exercise of the musical profession, however clever an artist may be, blindness must to a certain extent act as a bar to his progress; but as a pianoforte-tuner he should find ample employment; and we earnestly hope that the zealous promoters of the College to which we have called attention will be effectually seconded by those who have the power to place its duly qualified pupils in such positions as will enable them to feel that their natural affliction has not been deepened by the world's neglect.

"MR. MAPLESON is not P. T. Barnum, and his opera-company is no cattle-show." In these words the *New York Music Trade Review* closes an article headed "Beware of your Friends," which may be read with edification by a good many persons on our side of the Atlantic. It appears that the well-wishers of Mr. Mapleson's American enterprise are doing it all the harm they can through the means of fulsome

eulogies. Among them the *New York Herald* is the most mischievous. It tells the public that Madame Gerster is not surpassed even by Patti or Nilsson; praises the other artists in proportion; avers that American amateurs are, at last, to know what an operatic chorus is, and finishes by contrasting the excellences of the English manager with the demerits of the rivals against whom he will have to contend. In view of all this our contemporary hints that Mr. Mapleson ought to "gag his friends." "He ought to forbid them to meddle with his business; he ought to prevent them from hurting his cause by publishing hyper-eulogistic articles which make Col. Mapleson actually appear a charlatan in the eyes of those who do not know him sufficiently to be sure of the contrary." This is very true, but the *Music Trade Review* takes no account of the fact that some managers like to be injured in this fashion. Their press friends cannot invent terms too laudatory nor, in prospect of a fresh venture, go too far beyond the utmost possibility of realisation. They have been known to write their own paragraphs; and this is, probably, how we were able to read in a London weekly not long ago that a certain choral body was next to perfection, and in another column of the same paper to learn that it "wretchedly butchered" its share of a classical work.

WE sincerely hope that, however the residents of Worcester and its neighbourhood may allow themselves to be guided by the criticisms of the local papers upon the recent Festival, they do not rely too securely upon the facts put forward by some of them respecting the works performed. We have no desire to point out all the errors; but one piece of information, in the *Worcester Herald*, is too good to be lost. Speaking of "Elijah" it is stated that "the first interpreter of the chief character in it—*Elijah*—was Mr. Weiss, who was succeeded by Lockey." It has often been sarcastically said that when a man volunteers to tell you all about a thing he usually knows less of the subject than you do yourself, and here is a notable illustration of the fact. Many persons who meet with this paragraph will doubtless be able to correct the writer of it; but when we tell those who are ignorant of the matter that the "first interpreter" of *Elijah* was Herr Staudigl, and that "Lockey" was a tenor, who sang in the Oratorio on its production at Birmingham, we are certain that they will not only be grateful for the information, but fully agree with us that this double mistake is almost unique.

#### THE WORCESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

NOT only those who feel with us how powerfully the highest music enforces the true meaning of the sacred words with which it is allied, but all who have experienced the effects of its important aid in the cause of charity, must rejoice at the fact of Worcester once more uniting with Gloucester and Hereford in the noble mission of helping, by means of its time-honoured Musical Festival, the widows and orphans of those who have devoted their lives to the service of the Church. Although we have felt strongly, we have dealt tenderly with the circumstances causing that temporary estrangement which is now happily a thing of the past, because we know that those who opposed the Festival in its present form, and those who upheld it, were actuated by the same good feeling towards the Charity; and that the difference of opinion which existed as to the method of contributing to its support, although it might be modified if met with calm consideration, would certainly be deepened by uncompromising opposition. The Three Choir Festivals effect a benefit to art apart from that of mere large musical meetings; for not only are the great works then heard amidst surroundings which materially heighten their effect, but many residents in the neighbourhood who, notwithstanding the modern facilities in travelling,

rarely visit the metropolis, become thus acquainted with compositions which perhaps before they only knew by name, or by the imperfect local performances they were enabled to attend. We care not, therefore, here to discuss the details of a compromise by which a feud threatening at one time positively to uproot these Festivals has been healed. If religious scruples which enter not into our creed are appeased by the fact of tickets being "subscribed for," instead of "bought," and by a few other minor alterations in the general plan of the Festival, we see no reason for offering a shadow of objection to such arrangements. In deference to public opinion the Dean and Chapter have this year granted the use of the Cathedral, and it would serve no good purpose to throw a slur upon such a concession by too strictly criticising its not very exacting conditions.

The opening day of the 155th Festival of the Three Choirs—the 10th ult.—it might be supposed was marked by an unusual demonstration. The morning was devoted to a Choral Service; and as the Mayor had invited the Mayors and Corporations of the sister cities, with many of the leading families of the neighbourhood, to breakfast with him at the Town Hall before the Service, quite an imposing procession was formed, the bustling entrance of which into the Cathedral caused the whole congregation to rise; and it might be said that although the frantic attempts to catch a glimpse of the show would not have been so out of place had a performance of an Oratorio been about to commence, such a scene scarcely accorded with the solemnity which we expect at a Church Service. As admission was on this occasion free, under regulations issued by the Dean and Chapter, it is almost unnecessary to say that every seat was occupied; but, with the exception already alluded to, no congregation could possibly be more thoroughly devout or enter more sincerely into the feeling and spirit of the Service. The Concerto by Handel, chosen as an organ voluntary by Mr. C. H. Lloyd, was well played, but it is perhaps to be regretted that he did not select one more suitable to inaugurate a Musical Festival of such importance. As a matter almost of course, Tallis's Responses were used; the "Venite" was sung to the Grand Chant, and Psalms 50 and 52 to Chants by Dr. Elvey, in F major, and 51 to that by Morley, in D minor. The effect of Handel's "Dettingen Te Deum" was so great as almost to crush the fine "Jubilate," in D, of Purcell. Both however were well chosen for place in a Service where such perfect justice could be done to them by band, choir, and principal singers. In the first-named work the solo parts were sustained by Miss Mary Davies, Madame Patey, Messrs. Guy, Wadmore, and Santley; Mr. Wadmore creating a most favourable impression by his fine rendering of the solo, "Vouchsafe, O Lord," and Mr. T. Harper's trumpet passages giving much brightness to the instrumental portion of the composition. In the "Jubilate" Miss Bertha Griffiths, Messrs. Guy and Wadmore were the principal singers. The choir in both these works was excellent, every point being brought out with clearness and accuracy, "When Thou hadst overcome" especially being a triumph of chorus-singing. One of Bach's Motetts for double choir, "Blessing, glory, wisdom, and thanks," was chosen for the Anthem. The programme states that this work is "attributed to Bach," and certainly, although portions of it appear stamped with the master's style, it is on the whole not one of the best of his numerous Motetts. The sermon, preached by the Right Rev. the Bishop of Worcester, proved how thoroughly he had resolved to act as a peacemaker; for although strenuously advocating the absolute necessity of calling in good music to aid in the service of the Church, he touched but lightly upon the mode of conducting the Festivals, merely expressing a hope that the alterations made this year might commend themselves to the authorities of Hereford and Gloucester. The "Hundredth Psalm" was sung before the "Benediction," with the ingenious, but somewhat over-elaborated, harmonies by the late Dr. S. S. Wesley, many of the congregation joining in.

At the first Oratorio performance at the Cathedral in the evening the bad effect of the low platform for the choir and orchestra—placed in the centre of the north and south transepts, instead of beneath the west window as on former occasions—became more apparent than at the

morning Service. By this arrangement the voices of the chorists were never thrown forward into the nave, and the body of sound seemed confined within a narrow space, some indeed even playing and singing behind the pillars. That this defect will be remedied on a future occasion we sincerely hope; for, with all deference to the clerical authorities, there can be no question that, if a platform is to be erected at all, it matters little how high it is or where it is placed. The first part of Haydn's "Creation"—preceded by a set form of prayer by which each performance during the Festival commenced and terminated—introduced Madame Albani, whose exquisite voice was heard to much advantage in "With verdure clad" and in the solo portions of the Chorus, "The marvellous work," although we cannot but feel that she has yet to train herself to that fervid and devotional style demanded for the due rendering of sacred music. The tenor solos were well sung by Mr. Guy; and Mr. Santley (who was engaged at the last moment to replace Signor Foli, absent from severe indisposition) created a marked effect in the Air, "Rolling in foaming billows." In Mozart's "Requiem" Miss Anna Williams, Madame Patey, and Messrs. Lloyd and Santley sustained the solo portions with much success, the "Benedictus," especially, being sung with exquisite expression; and the choruses throughout were remarkably well given. Mendelssohn's "Hymn of Praise," which concluded the programme for the evening, displayed both the excellence of the orchestra and the intelligent conducting of Mr. Done, for every one of the beautiful instrumental movements was taken in the right time, and every point was effectively brought out. In the solo portion Madame Albani was extremely effective, the music being especially suited for her voice, and she was ably supported in the Duet, "I waited for the Lord," by Miss Anna Williams. Mr. Lloyd sang with good dramatic feeling the recitative passages, "Watchman, will the night soon pass?" and the choruses were given with much precision and beauty of tone.

The second morning was devoted to the performance of Mendelssohn's "Elijah," Mr. Santley singing the music of the Prophet throughout, in many parts as finely as ever, but occasionally showing some signs of fatigue, especially in the portions requiring positive physical power. Miss Anna Williams distinguished herself by her dramatic rendering of the music of the widow; Mr. Guy's delivery of the Solo, "If with all your hearts," created a highly favourable impression; Miss Bertha Griffiths sang with good expression "Woe unto them;" and, instead of allowing the representative of the Widow to sing the music of the "Youth" (a custom too often adhered to, even at these Festivals), we had Miss Mary Davies, whose clear and sympathetic voice gave the utmost effect to the Recitative, "There is nothing," fully realising the intention of the composer. Madame Albani sang the whole of the soprano music in the second part—"Hear ye, Israel" of course delighting all whose recollection of *Mdlle. Titien*s was not too vivid; Madame Patey was equally good in the declamatory part of *Jezabel* and the tranquil Air, "O rest in the Lord;" Mr. Lloyd gave in his best style the Solo, "Then shall the righteous;" and Miss Mary Davies, especially in the Trio "Lift thine eyes," proved herself a thoroughly reliable and conscientious artist.

At the secular concert in the evening, at the College Hall, the first part of the programme included *Sterndale Bennett's* Pastoral Cantata, "The May Queen," the very excellent performance of which appeared to give unqualified delight to the large audience assembled. Miss Mary Davies thoroughly won the sympathy of her hearers by the purity of her voice and style, eliciting much applause in the solo portion of the beautiful number, "With a laugh as we go round," and also in the Duet, with Mr. Guy, "Can I not find thee a warrant for changing?" The tenor and bass parts were sung by Messrs. Guy and Wadmore respectively with excellent effect, and Miss Bertha Griffiths lent efficient aid in the small part of the Queen. The characteristic bass Solo, "Tis jolly to hunt" (well sung by Mr. Wadmore), and the melodious Trio, "The hawthorn in the glade," produced their usual effect; and the choruses were on the whole satisfactorily given, the brief time allowed for the preparation of the work being considered. The other items in the concert calling for special notice were the fine

rendering of the Scena, "Softly sighs," by Miss Anna Williams; the remarkably vigorous and artistic playing of the first movement of Beethoven's Violin Concerto, by M. Sainon (who was recalled amidst thunders of applause); the brilliant singing of Madame Albani in Bellini's Aria, "Qui la voce," and the excellent performance of Mozart's Symphony in G minor, to which we are glad to say the Worcester audience paid due respect by silence during its progress and applause at the conclusion of each movement.

Dr. Armes's Oratorio "Hezekiah" occupied the first part of the programme at the performance in the Cathedral on the third morning of the Festival. This composition was not a novelty, having been produced last winter at some concerts at Newcastle, under the direction of Mr. Rea; but since then the composer has materially improved the score, and also made some additions. As Organist of Durham Cathedral Dr. Armes holds a deservedly high reputation, and he will not perhaps think that we are materially disparaging his work when we pronounce "Hezekiah" an "organist's Oratorio." Creditable as it is for one who has especially devoted himself to Cathedral work to produce at a Festival a sacred composition which challenges from its magnitude the highest criticism, it must always be remembered that in returning a verdict we can but judge by the evidence; and that the fairest way of estimating a work is to throw aside the antecedents of the worker. True, "Hezekiah" is not long, but it is moulded in a form which demands something more than the faculty of writing good music. A number of choral pieces, interspersed with solos, duets, and quartets, is not necessarily an Oratorio, even when they evidence such careful workmanship as we find throughout Dr. Armes's composition. The power of grasping the whole meaning of a libretto, so as to invest it with that variety of musical colour which gives life to the words, and moves an audience to sympathise with the feelings of the text throughout, is so rare that even accomplished musicians like Dr. Armes should not be surprised when they are told that, although they have written a clever work, they have not written a clever Oratorio. In "Hezekiah" the want of continuity and development in the most important pieces cannot fail to strike all whose musical training has been based upon that grand school of sacred writing of which the great masters have bequeathed us such noble specimens; and even the solo portions are, as a rule, rather tuneful and pretty than appropriate to the words. As we have already indicated, too, the work suffers from being written from an organist's point of view, the instrumentation being in many cases weak and unsatisfactory, much of the accompaniment indeed being more suited to the requirements of Opera than for those of Oratorio. As abstract music, however, Dr. Armes's work is entitled to much praise. The instrumental Introduction, descriptive of the march of Sennacherib's army on Jerusalem, is melodious and well scored; one other merit being that it is no imitation of any of the well-known Marches so often taken as models by young composers. Two Recitatives—the first for bass and the second for contralto—lead to a Chorus of the people, in E minor, opening with some good imitative passages, initiated by the bass, and moving upwards through the divisions of the choir, the latter portion being in full harmony. A contralto Solo, "Enter into the rock," in the tonic major, is smooth and vocal, without, however, much distinctive character; but the Recitative and Solo for the tenor, *Hezekiah*, is extremely well written, the prayer, in the relative minor, having much devotional feeling. The Chorus, "Thou wilt keep him in perfect peace," is one of two choral numbers added to the work since its performance at Newcastle, and is decidedly more creditable to the composer's musicianship than to his inventive power. The monotonous feeling produced by a constantly recurring orchestral figure somewhat mars the effect of some really good vocal writing, especially in the fully harmonised portion, and the general impression of the listener is consequently one of weariness. The Duet for soprano and contralto, "The virgin, the daughter of Zion," is charmingly written, and, indeed, is one of the most spontaneous numbers in the work; the harmonies cling naturally and appropriately round the vocal parts, and the accompaniment is in good keeping with the cha-

racter of the piece throughout. The Chorus, "And the remnant that is escaped," contains much smooth choral writing; but scarcely arrests the attention as much as the text seems to demand. A bass Recitative, narrating the destruction of the Assyrian army, and *Isaiah's* command to *Hezekiah* to set his house in order; a Prayer, for the King, in F minor, and a Quartet, in the tonic major, may all be cited as extremely favourable specimens of the composer's writing, the Quartet especially containing many points of interest. The following Chorus, "The meek shall increase their joy in the Lord," is the second piece added to the work since its first performance, and may be accepted as a proof of Dr. Armes's power over those contrapuntal resources which should be applied to heighten, and not to stand in the place of, the many high qualifications demanded for such a task as the composition of an Oratorio. Technically speaking, this Chorus is a Canon "four in one;" and we may say that in every respect it is a clever and praiseworthy example of this class of composition; but to produce a Canon in itself of extreme interest is a matter of rare occurrence, and our warm praise of the workmanship of this one is as much, therefore, as perhaps even the composer might expect. The bass Air, "I have blotted out," introduced by a Recitative, is simply a fairly satisfactory setting of the words; but there is much clever part-writing in the Chorus, "O Lord, I will praise Thee," which, commencing unaccompanied, has afterwards some exceedingly effective instrumentation, the climax, especially, being appropriately jubilant in character. The bravura Air for soprano, "Therefore with joy shall you draw water," is simply a vocal display; but the last Chorus, "Sing unto the Lord," is a good specimen of the composer's faculty of successfully handling both voices and orchestra, the fugue on the words "Cry out and shout," however, being too little developed for the final choral piece of an Oratorio. Dr. Armes, who conducted his work, must have been more than satisfied with the manner in which it was rendered. The solo vocalists were Miss Anna Williams, Madame Patey, Messrs. Lloyd and Wadmore. Miss Williams in the difficult Air, "Therefore with joy shall you draw water," especially distinguished herself, as did also Madame Patey in the expressive Solo, "Enter into the rock." Mr. Lloyd must also be warmly commended for his fine delivery of the Solos "O Lord of hosts" and "Remember now, O Lord," and Mr. Wadmore for his intelligent singing of the Air "I have blotted out," the effect of the last-named solo indeed being mainly due to the vocalist. The choruses were most carefully sung throughout, every point being as firmly attacked as if the choral body had been thoroughly familiar with, instead of comparatively strange to, the music. After the Oratorio Mendelssohn's "Hear my Prayer" was given, the solo part being finely sung by Madame Albani, whose clear voice penetrated through every part of the Cathedral; and the morning's performance concluded with Spohr's "Last Judgment." It is satisfactory to find that the fashion of underrating the music of this composer has not spread so widely as to prevent the "Last Judgment" from taking its place with the standard sacred works; for unquestionably there are portions of this Oratorio which, especially when heard in a Cathedral, have as powerful an effect as anything we could name; indeed, if we cite only the Quartet, "Blest are the departed," we have no hesitation in saying that not throughout the whole Festival was the truly devotional feeling of the hearers more strongly excited than during the singing of this piece. The solo parts were most effectively rendered by Miss Mary Davies, Miss Bertha Griffiths, Messrs. Guy and Santley; and the choruses were sung throughout with due attention to gradations of tone and remarkable clearness and decision.

The second secular concert at the College Hall in the evening brought forward Miss Done, the daughter of the Conductor, as the exponent of Sterndale Bennett's Pianoforte Concerto in F minor, and we may at once say that she achieved a success by no means dependent on the favourable local influences by which she was surrounded. This is saying a great deal, but no more than is justly her due; for not only by her very excellent mechanism, but by her highly intelligent reading of a work which has taxed the powers of the greatest pianists, she thoroughly proved her right to the responsible position she assumed; and we can



assure her that the warm applause her playing excited was heartily joined in by the many in the room whose good opinion was worth earning. The orchestral pieces in the programme were the Overtures to "Euryanthe," "Egmont," and the "Merry Wives of Windsor;" Madame Albani was encored in Donizetti's air, "O luce di quest' anima," and all the vocalists engaged at the Festival sang with their accustomed success. The choral pieces included Beethoven's "A Calm Sea and a Prosperous Voyage," to which but scant justice was done; a Part-song by the Rev. E. V. Hall, sung by the Cathedral Choir, and two Part-songs by Pinsuti and Leslie respectively, carefully, but somewhat roughly, given by the Yorkshire chorals, that by Pinsuti being redemanded.

Little need be said of the performance of the "Messiah" on the closing morning of the Festival. Madame Albani, Miss Anna Williams, Madame Patey, Messrs. Lloyd, Santley, and Wadmore gave the principal solos; and the choruses, especially "For unto us" and the "Hallelujah," produced their accustomed effect. The attendance was enormous; scarcely a vacant seat indeed was to be seen throughout the Cathedral, but the demeanour of the vast assemblage was such as to silence any clerical misgivings, if any still existed, as to the propriety of granting the use of the Cathedral for future Festivals.

The closing Service in the evening included three new works composed expressly for the Festival, a "Magnificat" and "Nunc dimittis" by Sir F. G. Ouseley, and an Anthem entitled "The Daughter of Jairus," composed by Dr. Stainer. Both of the Oxford Professor's contributions were thoroughly worthy of his reputation. More especially in the "Magnificat" the clear and masterly writing for voices and orchestra produced a deep impression upon the hearers; and not only the massive choral effects, but the solo portions, showed that the composer, whilst resolved to give ample evidence of his scholastic training, had worked throughout with a due reverence for his text. The quartetts were finely sung by Misses Anna Williams and Bertha Griffiths, Messrs. Guy and Wadmore; and the orchestra, under the skilful direction of Mr. Done, was sufficiently subdued to allow their voices to be heard. It appears strange to be called upon to criticise a work of such importance as that by Dr. Stainer in a Choral Service. Unquestionably it should have been termed a "Sacred Cantata," and worthily indeed it might have taken its place at one of the morning performances in the Cathedral. So modest an appeal, however, may be accepted as a proof that Dr. Stainer prefers rather to win than to force his way to public favour; and if so, let us assure him that "The Daughter of Jairus" has made its mark, even as an Anthem in a Service, and that it will be most cordially welcomed apart from the surroundings of the locality in which it was first heard, not only on account of its own worth, but as an earnest of what may be expected from so accomplished a composer in the future. The text, selected by Dr. Stainer from the Holy Gospels of SS. Matthew, Mark and Luke, illustrates the miraculous restoration to life of the child of *Jairus* through the interposition of Jesus; and this episode, short as it is, has sufficient dramatic interest to absorb the attention throughout; one remarkable merit being that, although much resembling in incident the restoration of the Widow's Son in "Elijah," the music has not a shadow of resemblance. The instrumental Prelude prepared all hearers for a composition out of the conventional groove of what is termed "sacred writing," the calm and melodious themes being harmonised with a masterly hand, and the orchestration throwing a rich glow of colour over the movement thoroughly in consonance with the nature of the subject of the work. The opening Choral Recitative is most sympathetically expressive of the words, much effect being gained by the occasional division of the choir. The tenor Solo, "My hope is in the Everlasting," preceded by some brief Recitatives, has a tender and expressive melody, not too elaborately harmonised; an enharmonic modulation in the symphony, after a close upon the dominant, giving much freshness to the succeeding vocal phrases, the return to the key being effectively managed. The oboe phrase in E minor, expressing the "wailing," leads into a Chorus, founded on the same theme, for female voices, "Sweet, tender flower," which is certainly one of the gems of the

work, the melody, simply harmonised in four parts, being allowed to make its own way unaided by more than an occasional light accompaniment. We care not so much for the following Chorus of Unbelievers; but for invention, vigour of writing, and masterly orchestration, the choral piece, "Awake, thou that sleepest," stands pre-eminent, and would be alone enough to stamp the composer as an artist of original thought and power. The Duet for soprano and tenor, "Love divine," has a graceful and refined theme, and contains some excellent writing for the voices, several changes of key being introduced with good effect. The subject of the fugue—or rather fugato—in the final chorus is bold, and well expresses the words, but not being very amply developed, it may be presumed that the composer was fearful of prolonging his climax beyond reasonable limits. What he has done, however, is well done; and heartily we congratulate Dr. Stainer upon the success of his present essay, we have little doubt that he merely desires to indicate his power of treating a subject of more importance, and that his next work—produced, let us hope, under more important conditions—will thoroughly prove that he has by no means over-estimated his abilities. In the solo portions of the composition Miss Anna Williams, Messrs. Guy and Wadmore much distinguished themselves, and the choruses were sung with a vigour and precision which must have delighted the composer, who conducted his own work. The Chants used to the Psalms during this Service were by Cooke and Lawes, the responses by Tallis, and during the Offertory a Hymn was sung to the well-known tune "Hanover," arranged by Sir F. G. Ouseley.

There is certainly much to be said in favour of commencing and concluding these musical gatherings with a Choral Service: in this respect, indeed, we agree with the orthodox authorities, who feel that, although during a portion of the week the Three Choirs may be employed in the interpretation of the more important musical works, the Cathedral ought, at the inauguration and termination of the Festival, to be set apart for pure Service music at which the whole of the choral body should assist, and to which the general public should have free access. Those who remember that it was the custom to end the proceedings with a Ball will see that the Festivals are gradually assuming a character which, whilst fully satisfying the music-lovers who look forward to these meetings as a means of hearing the finest compositions in sacred art, must at the same time enlist the sympathies of all whose religious convictions may have urged them to dissent from certain secular associations which had been suffered to grow around them. Let us hope then that the differences which have arisen on this subject may be productive of good in the end: there has been truth in the arguments of both parties, and the re-establishment of good feeling proves that by both parties has this fact been admitted. The Three Choir Festivals are now safer than ever; and that this has been the most successful upon record may be proved by the fact that upwards of £1,300 was collected for the Charity, and that further donations are still expected.

It now remains to award the warmest praise to Mr. Done, who conducted throughout the Festival with a care and intelligence which proved that he had his heart in his work. To Mr. C. H. Lloyd, who presided at the organ during the Oratorio performances and Choral Services, and Mr. Colborne, who was pianoforte accompanist at the secular concerts and organist at the early morning services, a word of commendation is likewise due. We also bear willing testimony to the excellence of the general arrangements for the accommodation of the audience, and especially do we place on record the valuable services of the Rev. Richard Cattley, of whose unfailing courtesy and kindly consideration we had personally many proofs in the performance of our duties.

THE prospectus of the twenty-third season of the Crystal Palace Saturday Concerts is scarcely as fruitful in promises as usual, the Directors telling us "there is little more for them to do beyond stating that in the selection of the programmes and in the maintenance of the performances they will be governed by the same principles which have rendered the Concerts so successful in former seasons." The performances will be twenty-five in number;

eleven before, and fourteen after, Christmas, commencing on the 5th inst. The programmes are to contain the works of the "recognised classics," with other less known pieces of older writers for the orchestra, such as Handel and Bach, and of living composers who have not yet "attained the universally acknowledged eminence of their great predecessors in the art." It is also stated that "the instrumental portions of Wagner's Operas, as arranged by him for the concert-room, will receive due attention," an announcement so carefully worded as to make us believe that the Directors intend to do their duty in the Wagnerian cause, and to do no more. The pianists at present announced are M. Louis Brassin (from the Brussels Conservatoire), Madame Arabella Goddard, Miss Agnes Zimmermann, Mdlle. Janotha, and Mr. Charles Hallé. Herr Joachim, Mr. Carrodus, Herr Ludwig Straus, and Signor Piatti are also mentioned; but as the programmes of only four Concerts are given, many instrumentalists not named may appear during the season. Amongst the vocalists engaged are Mrs. Osgood, Madame Lemmens-Sherrington, Mrs. Davison (her first appearance), Miss Redeker, Miss Emma Thursby, Mdlle. Sartorius, Miss Anna Williams, Madame Patey, Mr. E. Lloyd, Herr Henschel, and Mr. Santley. Brahms's new Symphony in D, Beethoven's Choral Symphony (with an exceptionally strong cast), Verdi's Requiem, and Berlioz's descriptive Symphony, "Harold en Italie," the solo viola part being played by Herr Ludwig Straus, are included in the prospectus; and at the "Mendelssohn Commemoration Concert," on November 2, a Symphony in F minor for string orchestra (composed by Mendelssohn in 1823, and still in manuscript) is promised. It is almost unnecessary to add that Mr. A. Manns retains the post he has so long and worthily occupied as Conductor.

A CORRESPONDENT sends us a description of the great nave organ of Trinity Church, New York, U.S.A., which will, we think, be read with much interest by English organists. The instrument was built in 1846 by Erben, of New York. It is a curiosity of the past, without a composition pedal, with its touch of 5½ lbs., only thirty-six stops for the manuals, and only one for the pedals. All the stops of the great organ are complete throughout the 5½ octave compass of the manuals, which extend down to CCC. On account of this extension, all stops usually 8, 4, and 2 feet are in this organ respectively 16, 8, and 4 feet. The *Great* is coupled by unison and octave couplers to the *Swells*, which has 6½ octaves. The 32 on the pedals is of a large bold scale, and it can be made to play its own octave above. Each pedal, by the aid of couplers, commands nine notes on the keyboards, viz., two on the *Great*, three on the *Swells*, two on the choir, and two on the solo. The stops are as follows:—*Great Organ*: open (2), 16 feet; stopped diapason, 16 feet; principal (2), 8 feet; flute, 8 feet; twelfth, 3 feet; fifteenth, 4 feet; sesquialtera; mixture; trumpet, 16 feet; clarion, 8 feet. *Swells*: open and stopped diapason, dulciana, principal, hautboy, trumpet, vox humana, double cornet. *Choir*: stopped diapason, dulciana, principal, flute, bassoon, and clarinet. *Solo*: melodia, gamba, horn, harmonic, flute, double clarion and corneop. *Swell Bass*: dulciana, 16 feet; serpent, 16 feet. *Pedal*: open, 32 and 16 feet. *Couplers*: Great and swell unison; Great and swell octave; Great and choir; Great and solo; choir and swell unison; choir and swell octave; pedal and Great, 8 feet; pedal and Great, 16 feet; pedal and swell; pedal and choir; and pedal and solo; four manuals and three sets of bellows.

HARVEST Thanksgiving Services were celebrated in the Church of St. Andrew, Tavistock Place, W.C., on Sunday the 22nd ult. In the morning the trio, "On Thee each living soul awaits," and chorus, "Achieved is the glorious work," from Haydn's "Creation," formed the anthem, and the Communion Service was sung to Schubert in F. At Evensong the Magnificat and Nunc dimittis were sung to Parry in D, and in place of an anthem Mendelssohn's "Hymn of Praise" was given in its entirety. An excellent band of thirty-five executants, including among others, Messrs. Buziau, Gibson, Barrett, Ould, Young, Horton, Hutchins, C. Harper, Smith, and Cheshire played the symphony and accompaniments; and the choir, augmented to one hundred voices, did their part in admirable

style. The solos were well rendered by Masters Fred. Dunster and Manning, and Mr. Stedman. Gounod's new "Marche Solennelle" was played as a processional, and a "Marche Héroïque" by Mr. H. M. Higgs as a recessional. The whole was under the musical direction of Mr. Stedman; Mr. H. Parker being conductor, Mr. H. M. Higgs, organist, and Mr. Buziau, leader of the band. The Ven. Archdeacon Dunbar, D.D., preached the sermon. The church was crowded, and large numbers of people failed to gain admission.

THE Brixton Choral Society has now, we understand, been placed entirely under the management of Mr. William Lemare; and as, in the series of four Concerts which are to be given during the season, he announces that Haydn's "First Mass" and Handel's Oratorio, "Judas Maccabæus," will be performed with "orchestral accompaniment," it may be presumed that he is at length resolved to listen to the counsel of those who, like ourselves, have so often dwelt upon the strength of his vocal and the weakness of his instrumental resources. The prospectus also promises J. F. Barnett's Cantata, "Paradise and the Peri," and Randecker's Cantata, "Fridolin." It must likewise be mentioned that Mr. Lemare has organised a series of Organ Recitals, to be given at the Angell Town Institution every Saturday evening, upon the new instrument built expressly for the above Hall by Mr. Hunter, of Kennington. For these performances the most eminent organists are engaged, and each Recital will be interspersed with vocal music. The admission will be free, a small sum, however, being charged for reserved seats.

AT the Norfolk and Norwich Musical Festival the first Concert, on Tuesday evening, the 15th inst., will consist of Handel's Serenata, "Acis and Galatea" (with Mozart's additional accompaniments), and "Spring," from Haydn's "Seasons." Wednesday morning will be devoted to Professor Macfarren's Oratorio, "Joseph," and Mozart's First Mass in C, and in the evening there will be a Ballad Concert. "Elijah" will be performed on Thursday morning, an Operatic Concert being given in the evening; and the Festival will conclude on Friday morning with the "Messiah." The vocalists engaged are Madame Albani, Miss Catherine Penna, Miss Anna Williams, Madame Antoinette Sterling, and Madame Trebelli; Messrs. E. Lloyd, H. J. Minns, W. Shakespeare, R. Hilton, and Santley. The band and choir will be complete in every department, under the able direction of Sir Julius Benedict, Dr. Bunnett presiding at the organ.

MR. FREDERIC ARCHER, Organist and Musical Director of the Alexandra Palace, has accepted the Conductorship of the Glasgow Select Choir, and will be resident in Glasgow during the forthcoming musical season there, which extends from October till April; Mr. Archer's connection with London during the "off season" will not however entirely cease, as matters have been so arranged that he will still be able to attend any really important engagements at the Palace.

THE annual grand Datchelar Festival Service was held at the Church of St. Andrew Undershaft, Leadenhall Street, on Friday afternoon, the 13th ult. The Service was Garrett in D, Spohr's Cantata, "God, Thou art great," being performed at the conclusion of the Service. The solos were sung by Master Pavier (treble), Mr. Faulkner Leigh (tenor), Mr. Dutton (alto), and Mr. Winn (bass). The choir consisted of fifty voices, conducted by Mr. Faulkner Leigh.

THE Concerts at Manchester, under the conductorship of Mr. Charles Hallé, are advertised to commence on the 31st inst. Twenty performances will be given, for which the best available talent has been secured. Mr. E. Hecht is the chorus-master. Mr. Charles Hallé also announces ten Classical Chamber Music Concerts at the New Town Hall, the first of which will take place on the 21st inst.

HARVEST Festival Services at St. Stephen's, South Kensington, will be held on St. Luke's Day, the 18th inst., and on Sunday, the 20th. Spohr's sacred Cantata, "God, Thou art great," will be rendered at the evensong, when the choir will be accompanied by a full orchestra, in addition to the organ, under the direction of Mr. Albert Lowe.

At the Harvest Festival to be held at Christ Church, Clapham, on the 10th inst., Mendelssohn's "Lauda Sion" will be given as the Anthem, under the directorship of Mr. Richard Lemaire, the Organist and director of the choir. Mr. G. C. Martin, Mus. Bac., Oxon., Sub-Organist of St. Paul's Cathedral, will preside at the organ.

MASTER HENRY JOHN COCKRAM, who had twice gained the honour of election to the "Sterndale Bennett Scholarship" at the Royal Academy of Music, was, we regret to say, one of the passengers drowned in the recent steamboat collision on the Thames. He was but fifteen years of age, and one of the most promising students in the Institution.

The intensity of the "heated term" in the United States may best be estimated by the fact that in one number of Mr. John S. Dwight's *Journal of Music* three leader columns were filled with a reprint of a criticism which appeared in the same paper twenty-five years ago.

The excellent "Saturday Popular Organ Recitals," at the Bow and Bromley Institute, were resumed on the 28th ult., Mr. Hoyte being the organist announced to inaugurate the season.

MR. WILLEM COENEN, the well known pianist, announces three Concerts at the Pavilion, Brighton, on Wednesdays, October 9, 23, and November 6.

HER MAJESTY'S THEATRE will open for an autumn season of Italian Opera, at reduced prices, on the 19th inst.

## REVIEWS.

*Rienzi: the Last of the Tribunes.* By Richard Wagner. [Schott and Co.]

WERE Richard Wagner entirely consistent with his own principles, which he is not, we should say that he looks anything but approvingly upon a new edition of "Rienzi." The work of the dark days at Riga: the production of a time when, as yet, the "better way" had not been revealed to him; when, as yet, "unconscious necessity" had not moved him one inch from the beaten track, "Rienzi" should be that which he would willingly forget. But the matured Wagner has himself given vitality to the creation of immaturity. "Rienzi" exists, not for its own sake so much as on account of what its author has become; deriving thence its special interest and its claim to the world's regard. Doubtless, therefore, many editions of the work will see the light as time goes on, but we are most concerned to ask why there has appeared an English one, containing an English version of the text, written by Mr. J. Pittman of the Royal Italian Opera. Is this one of the "shadows before" thrown by a coming event? In other words, is "Rienzi" to be produced at Covent Garden next season? We cannot, of course, answer positively, for the ways of operatic managers are mysterious; but there is reason to believe that the coming year will witness the bringing out of Wagner's early Opera on Mr. Gye's stage, with Madame Albani as *Irene* and Signor Gayarré as the Tribune. *A la bonne heure*. By all means let us have it. Wagner is one of the men whose every thought commands attention, and "Rienzi" will be hailed without a dissentient voice. Meanwhile it is satisfactory to find an edition of the work placed within easy reach of a public who, no doubt, desire to listen with as much *connaissance de cause* as possible.

All Wagner's Operas, whether early or late, have been so much discussed that we should find it hard to say anything new respecting the one before us. It may be as well, nevertheless, to remind the reader that "Rienzi" was composed in the master's youth, and at a time when his ardent nature was swayed by the influences of the Revolution of July and the Polish rebellion. In the story of the Roman Tribune, as told by Bulwer, Wagner found a theme harmonising with the predominant feeling of the hour, and not less according with the romantic and heroic part of his nature. And it is a grand theme, however or by whom regarded; one presenting irresistible attractions to a dramatist of Wagner's type and to a composer who, like him, strongly inclined towards broad, massive, and striking effects. How well the young musician, and still younger maker of libretti, handled his materials, a glance at the book suffices to prove. Take, for example, the

scene of the oath, of the Tribune's excommunication, and of his uprising from despair with the cry "Rome is not dead yet," as his sister, who alone remains faithful, embraces him. Take, also, the grand setting forth of the catastrophe, and acknowledge the working of a master-hand. As for the music, we find it most truly described by one of the composer's warmest partisans—M. Schuré—in his "Le Drame Musical." "Rienzi," observes the Alsatian critic, "is the work of youth, unequal, but full of passion and power; the reforming ideas of the composer do not appear in it, and its arrangement observes all the rules of tradition. Choruses, marches, grand airs, trios, septett, ballet—nothing is wanting. The music, without betraying slavish imitation, has a strong Italian tinge; but the individuality of the master shines as much in the heroic grandeur of his broad melodies as in the warmth and richness of his instrumental colouring. In fine, 'Rienzi' is the production of an independent mind, without being that of an innovator. Although able to compare advantageously with contemporary works, it has not in it the distinctive Wagner, who at the time of writing looked at the musical drama through an opera-glass. The experience of life was soon, however, to put him in possession of his true nature, and reveal to him another world and another music." A German critic, *à propos* to the revival of "Rienzi" at Dresden, in 1858, spoke much in the same strain. He pointed to the undoubted fact that the Opera contains "empty phrases, bombastic pathos, and coarse effects," but added: "However far the composer is in 'Rienzi' from his deeper intellectual development and enlightened conception, his great talent for dramatico-musical description and stage-effect, and his bold and daring mastery of technical difficulties, are indisputably manifest." But the faults of "Rienzi" are not likely to stand in the way of popularity, provided the Opera be well mounted and vigorously played. That it would make an effect upon our English audiences is beyond question, and Mr. Gye may, by producing it, retrieve the disasters of "Paul et Virginie" and "L'Alma."

With reference to Mr. Pittman's English version of the text, we quite admit the difficulty of writing words to music and writing poetry at the same time. In point of fact a poet is not required so much as a man possessing a keen eye for the ridiculous, without which to guide him the adapter is almost sure to drift into nonsense. Mr. Pittman is a man of experience, but he cannot help being unconsciously funny. For instance, he makes *Irene* and *Adriano* sing, referring to *Rienzi*:—

Inflamed by fond desire,  
His soul can find no rest;  
His mind doth heaven inspire,  
He hears the high behest.  
Yes, Freedom's sacred calling  
Revives his Roman breast.  
To him death's not appalling, &c.

*Rienzi's* "Roman breast" reviving at "freedom's sacred calling" is good, but this is better:—

Arise! the voice of heaven now calls;  
Oh! Rome, awake from slumber deep;  
Behold, heaven's mercy on us falls,  
A hopeful light o'er thee doth creep.  
See now the bright resplending sun,  
The dazzling orb that shines o'er thee,  
Bring forth the day that has begun,  
Announce the dawn of liberty.

Again, Mr. Pittman sings:—

We hail with joyful ditties  
Of peace the welcom'd reign;  
In all our towns and cities  
Restored is peace again.

And *Orsini* is made to say:—

Colonna, see now, dare he us provoke?  
Shall we endure his taunts beside his joke?

In like manner *Rienzi* proclaims:—

Yes, heaven in me by special grace  
The country's destiny did place,  
'Tis heaven's high will that Rome be free,  
That all I-tal-i-ans hence be.

Clearly Mr. Pittman knows "H.M.S. Pinafore," and especially that part of it where they say of the hero:—

He might have been a Rooshun,  
A Frenchman, or a Prooshun,  
Or, 'fraps, I-tal-i-an.

But we will not be hard on the Covent Garden rhymester. His task was a hard one, and his little failures drop out of sight when we stand face to face with the music.



# The Clouds that wrap the setting Sun.

PART-SONG.

SAMUEL REAY.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

**SOPRANO.** *mf* The clouds that wrap the set - ting sun, *cres.* When Au - tumn's

**ALTO.** *mf* The clouds that wrap the set - ting sun, *cres.* When Au - - tumn's

**TENOR.** *mf* The clouds that wrap the set - ting sun, *cres.* When Au - tumn's

**BASS.** *mf* The clouds that wrap the set - ting sun, *cres.* When Au - tumn's

**PIANO.** *mf* *cres.*  
♩ = 66.

*dim.* *cres.*  
soft - - est gleams are end - ing, Where all bright hues to - ge - ther

*dim.* *cres.*  
soft - est gleams are end - ing, Where all bright hues to - ge - ther

*dim.* *cres.*  
soft - est, soft - est gleams are end - ing, Where all bright hues to - ge - ther

*dim.* *cres.*  
soft - - est gleams are end - ing, Where all bright hues to - ge - ther

*dim.* *cres.*

run, . . . In sweet, in sweet con - fu - sion blend - ing : Why, as we  
 run, . . . In sweet con - fu - sion blend - - - ing : Why, as we  
 run, to - ge - ther run, In sweet con - fu - sion blend - ing : Why, as we  
 run, . . . In sweet, con - fu - sion blend - ing : Why, as we

watch their float - ing wreath, Seem they the breath of life to  
 watch their float - ing wreath, Seem they the breath of life to  
 watch their float - ing wreath, Seem they the breath of life to  
 watch, we watch their float - ing wreath, Seem they the breath of life to

breathe ? To Fan - cy's eye their mo - tions prove . . . They man - tle  
 breathe ? To Fan - cy's eye their mo - tions prove . . . They man - tle  
 breathe ! To Fan - cy's, Fan - cy's eye their mo - tions, mo - tions prove They man - tle  
 breathe ? To Fan - cy's eye their mo - tions prove They man - tle

round, they man-tle round the sun for love. When up some wood-land dale we

round, they man-tle round the sun for love. When up some wood-land dale we

round, man-tle round the sun for love. When up some wood-land dale we

round, they man-tle round the sun for love. When up some wood-land dale we

catch The ma-ny twink-ling smile of O-cean, Or with pleas'd

catch The ma-ny twink-ling smile of O-cean, Or with pleas'd

catch The ma-ny twink-ling, twink-ling smile of O-cean, Or with pleas'd

catch The ma-ny twink-ling smile of O-cean, Or with pleas'd

ear be-wil-der'd watch His chime, his chime of rest-less mo-

ear be-wil-der'd watch His chime of rest-less mo-

ear be-wil-der'd watch His chime, his chime of rest-less, rest-less mo-

ear be-wil-der'd watch His chime of rest-less mo-

(3)



*mf* *cres.*  
 tion; Still, as the surg - - ing waves re - tire, They seem to  
*mf* *cres.*  
 tion; Still, as the surg - - ing waves re - tire, They seem to  
*mf* *cres.*  
 tion; Still, as the surg - - ing waves re - tire, They seem to  
*mf* *cres.*  
 tion; Still, as the surg - ing, surg - ing waves re - tire, They seem to

*dim.*  
 gasp with strong de - sire: Such signs of love old O - cean  
*dim.*  
 gasp with strong de - - sire: Such signs of love old O - cean  
*dim.*  
 gasp with strong de - - sire: Such signs, such signs of love old O - cean,  
*dim.*  
 gasp with strong de - - sire: Such signs of love old O - cean

*cres.* *ritard. e dim.*  
 gives, . . . We can - not choose, we can - not choose but think he lives.  
*cres.* *ritard. e dim.*  
 gives, . . . We can - not choose, we can - not choose but think he lives.  
*cres.* *ritard. e dim.*  
 O - cean gives, We can - not choose, can - not choose but think he lives.  
*cres.* *ritard. e dim.*  
 gives, We can - not choose, we can - not choose but think he lives.

*Zweite Symphonie (D dur) für grosses Orchester.* Von Johannes Brahms, Op. 73. Partitur.  
[Berlin: N. Simrock.]

WHEN about two years since it was announced that Johannes Brahms, in many respects indisputably the greatest of living German composers, had, after essaying (with the exception of opera) nearly every other form of composition, at length completed a symphony, the greatest interest was naturally felt among musicians on the subject. The success of his first symphony (in C minor) both abroad and in this country will be fresh in the memory of our readers. Many of the most distinguished German musical critics have spoken of the work as "the greatest symphony since Beethoven;" and although one might perhaps be inclined to dispute the literal accuracy of the statement, and to point to Schumann's great symphonies in C and E flat in justification of a different opinion, there can be no doubt that Brahms's C minor symphony towers among contemporary works like Mont Blanc among the Alps. Within two years the composer has written a second symphony, the score of which is just published and now lies before us.

The first question that will naturally present itself is: How does the new work compare with its predecessor? Has Brahms followed up his first success by a second; or have we here a falling off? To this it may be answered at once: By no means. The second symphony is entirely different in style from the first, but of at least equal interest to the musician, while likely to be far more attractive to the general public. It may be said that the two works occupy toward one another a position somewhat analogous to that held by Beethoven's C minor and Pastoral symphonies. The general characteristics of Brahms's first symphony are grandeur, earnestness, and passionate expression; while the second is full of charm, and overflows with vivacity and animal spirits.

The first movement of the present work (*Allegro non troppo*, D major, 3) opens with a fascinating theme for the horns, answered by the flutes, clarinets, and bassoons; to this succeeds a new melody given to the violins, treated with much ingenuity, and worked with fragments of the first theme, leading ultimately to the key of F sharp minor, in which the second subject is introduced on the violoncellos. This subject, which is perhaps even more attractive than the first, is developed at considerable length, and is followed by a new idea, of a strongly marked rhythmical character, which brings us ultimately to the close of the first part. The thematic developments and the counterpoint of the "free fantasia" are most masterly; but no mere description will convey any idea of them. On the return of the first subject the principal melody is embellished with new and graceful quaver passages for the strings, which give variety to the music without in any way impairing the unity of the whole. After the return of the second subject and its continuation, we reach the *coda*, which is both long and interesting. It begins with a horn solo, which would seem to have been suggested by that at the end of the "Kyrie" of Schubert's Mass in E flat. The movement ends *pp* with fragments of the opening theme.

The chief points which strike us in reading this movement are the wonderful profusion of its melodies and the luxuriant richness of its instrumentation. In both these respects it is far in advance of anything to be found in the composer's first symphony.

Of the second movement (*Adagio non troppo*, B major, C) it is needless to speak with a certain amount of reserve; because it is far less readily intelligible, and far more abstruse in style than the first allegro. Here we find, so to speak, Brahms at his ræditations. The opening theme is charming, but as the music proceeds it becomes more and more obscure; the clear sunlight of the first movement no longer shines round us, we wander along in gloom, till just at the close the clouds lift a little, and we can see more clearly where we are. Such, at least, are the impressions produced by the mere reading of the music; we prefer to wait till we have heard it before we pronounce a final opinion upon it.

The third movement (*Allegretto grazioso, quasi Andantino*, G major, 3) is a charming Intermezzo, no less fresh and original than it is beautiful. The first theme, given to the

wood wind with a *pizzicato* accompaniment for the violoncellos, is of the utmost simplicity; a novel and piquant effect being given by accenting the third crotchet of the bar instead of the first. The intermezzo, which is somewhat in the character of a slow minuet, has two episodes, taking the place of trios (*Presto ma non assai*), the first in 3 and the second in 2 time; the former is an ingenious variation of the principal theme. This movement is scored only for small orchestra (strings, wood, and three horns), but is no less remarkable than the first allegro for the beauty of its instrumentation.

The finale of the symphony (*Allegro con spirito*, D major 4), is remarkable for its continuous vigour, and for its extremely joyous character. At the present day, when the general tendency seems to be in the direction of "storm and stress," and when so much music is written which appears like the expression of despair and universal blasphemy, it is quite refreshing to meet with a movement which is as gay and light-hearted as if it had been written by old Father Haydn. This finale is perhaps the least individual portion of the work; there is but little (unless it be the contrapuntal style of treatment) which declares the composer at once; we are at times reminded of Haydn, more often of Beethoven—in both cases, be it observed, without reminiscences: the second subject, with its simple diatonic character, might indeed have come from Beethoven's pen. But the melodic flow and the constant "go" of the music carry one along from the first bar to the last, and bring the symphony to a brilliant and most effective close.

Such are a few of the impressions produced by reading the score of this masterly and remarkable work. It has not as yet been given in this country, but it is announced for performance at the Crystal Palace on Saturday the 5th inst.; and next month we shall doubtless be in a position either to modify or confirm the opinions here expressed. Like most works of the modern school, it presents considerable difficulties to the executants; but with such a Conductor as Mr. Manns, and such an orchestra as that under his control, there can be no doubt that the new symphony will receive the fullest justice.

*The Cathedral Psalter*, containing the Psalms of David, together with the Canticles and Proper Psalms pointed for Chanting, and set to appropriate Chants.

[Novello, Ewer and Co.]

A NEW edition of this popular Psalter has recently appeared, with appropriate Chants to each Canticle and Psalm. The Editors state in their preface that the Chants have been arranged with the following main principles in view:—

"1. That single or double chants should be used according to the character and construction of each Psalm. See Psalms xv. (single); xxiv. (double).

"2. That the construction of each Psalm should as far as possible govern the antiphonal arrangement; e.g., if the parallel or antithesis occurs between the two halves of one verse, each half should be assigned to Cantoris and Decani respectively. See Psalms xv. xix. l. xc.

"3. That the variations of subject or sentiment in each Psalm should be marked by a change of chant. See Psalms xviii. lxxviii."

For the sake of choirs inexperienced in chanting the editors add: "Should there be any difficulty in following the antiphonal marks (*Dec.* and *Can.*) as they stand, they can be simplified under the direction of the choir-master without injury to the general arrangement of the chants."

Without predicting that the foregoing principles will meet with unanimous approval, either in themselves or in their application, it is evident that great thought and skill have been bestowed upon the selection and arrangement of the chants. A definite purpose runs through the whole book, and even if it appears to any one to be capable of modification and improvement, it shows a distinct and important advance in the difficult and too-long neglected art of setting appropriate chants to the Psalter.

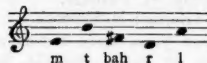
The chants are numerous, varied, and for the most part tuneful and vocal. Ancient and modern services have been freely, yet carefully, drawn from, and if here and there an old favourite is missed, the loss is amply made up by the

introduction of new chants by the most skilful living composers. We cordially wish this new edition the same wide success which has fallen to the lot of its predecessors. It is unnecessary to add that in type and clearness of arrangement there is nothing to be desired. We could have wished, however, for an index of the chants.

*Novello's Music Primers.* Edited by Dr. Stainer.  
No. 18, *Tonic Sol-fa*, by John Curwen.  
[Novello, Ewer and Co.]

VIEWED in connection with the fact that Messrs. Novello and Co. are transferring so much of their Choral music into Tonic Sol-fa Notation, it is significant evidence of the steady progress Tonic Sol-faists are making that their method is considered of sufficient importance to call for the devotion of a whole Primer in the valuable series of educational works now being issued under Dr. Stainer's editorship. True, musicians are now far better disposed than they were to look benignantly on the efforts of Mr. Curwen and his friends; it is seen that, after all, Cæsar and Pompey are very much alike, that Sol-faists teach exactly the same facts and principles as themselves, and that indisputably good results are very frequently secured by the Tonic Sol-fa method. In the work before us, Mr. Curwen strenuously tries to show the needlessness of rivalry in the matter, and his clear and lucid explanations, should they meet the attention they deserve, will certainly interest musicians, and probably go far to remove any unreasoning prejudice against the Tonic Sol-fa propaganda. Some will be disappointed to find the so-called Primer too general in its explanations, and not at all suited for class-teaching; but others, who find life too short to master the interminable terminology of Tonic Sol-fa, will be grateful for its terseness and brevity. The book contains nine chapters, each dealing with some one point of importance generally in the briefest possible fashion. The foundation principle of the tonic notation is clearly shown in the first chapter, and the notation of tune is afterwards explained. In the third chapter the notation of time is dealt with, and the peculiar time-names adopted from the Galin-Paris-Chevé school are shown. The principle of dividing the page into equal sections, representing the pulses or beats of the music, has its undoubted advantages in enabling the singer quickly to realise the length and accent of notes, but occasionally a crowd of notes involves typographical inconvenience, and a consequent want of clearness, which even printers, under it may be presumed the strictest surveillance, have not yet been able to overcome. A little invention is really needed here. The time-names are an ingenious arrangement by which the easily appreciated accents of speech are made use of to enforce the broad and fine accents of bars and divided beats or pulses. The fourth chapter explains the method of showing change of key by what are called bridge-tones, by the aid of which the singer can perform any possible modulation. The next chapter deals with the method of arranging and teaching the facts to be taught. Here large use is made of the modulator, a diagram of a scale and its various relations. The chief feature of the method of finding sounds is the doctrine of "Mental Effect," which teaches that each sound of the key has its peculiar characteristic individuality, which is always to be recalled in association with its appropriate syllable. Sol-faists are said to be dependent upon their perception of this key-relationship, and not upon absolute pitch, nor upon the calculation of interval. Postponing some remarks on the sufficiency of this method in all possible cases, we pass on to the chapter on the minor mode. The minor key or mode is regarded purely as a mode of the scale of its relative major, and it is never permitted to be a key. We are not disposed to argue that, in a tonic notation at least, any other view of the matter is practicable, but it is impossible not to see that in some music the necessity for this view involves considerable difficulty. Thus, when in minor passages the sharp sixth and the seventh are used prominently, the infinitesimal hold the tonic of the relative major retains as compared with that of the tonic major leads to great confusion of "mental effect," and therefore is a source of bewilderment to a Tonic Sol-faist. Few, if any Sol-faists could sol-fa this passage, if re-

garded as a mode of key C, in which mode it might actually be—



but regarded as a part of Key A—  
s, r, l, f, d

it would be simplicity itself. We have acknowledged, and Mr. Curwen conclusively shows, that minor passages on a true Tonic Sol-fa method must of necessity be written as described. This being so, it becomes a question how the difficulty of singing such passages as the one quoted is to be overcome. Consulting the chapter on the "Mental Process of Singing," and comparing it with the earlier chapter on the "Method of Teaching," we find no indication of any other mental process than the recognition of key-relationship. We see no way out of the difficulty except by the supplementary study of interval, the perception of which is as necessary to the understanding of many musical facts as key-relationship; and it is certain the latter, in the Staff Notation at least, can only be determined by the former. Particularly is this study needed in singing from the Staff Notation, where often it is impossible for a singer to stay and determine key-relationship. He must possess the power of quickly conceiving any interval regardless for the moment of key or mode. We have been led to notice this point at some length, because we believe that if Tonic Sol-faists showed less reluctance to entertain the study of interval, especially in the adaptation of their method to the Staff Notation, their education would be more complete, and musicians of other schools would be better reconciled to their teaching when they perceive that what they know to be essential is also recognised by Sol-faists. The Primer concludes with a number of transposition exercises, which, patiently examined, will enable any ordinary musician quickly to understand the system. We can heartily recommend the work to the attention of all who would know something of a method which, whatever its merits, has undoubtedly come to be one of the great facts of the day.

*Letters on Music to a Lady.* By Louis Ehlert. Translated by Fanny Raymond Ritter. [William Reeves.]

IN our recent review upon Herr Ehlert's series of Essays called "Aus der Tonwelt" we especially dwelt upon the individuality of his opinions, as distinguished from those put forward by the many so-called art-critics of the day, whose convictions appear to be, for mercantile purposes, toned down to the fashion of the hour. We know that it is the custom in this country to term the writings of so intellectual a thinker as the author of these letters "rhapsodical;" but a German artist feels too deeply, perhaps, for the more sober-minded English "lover of music," who has scarcely yet a full appreciation of the godlike mission of the art, and who may be tempted therefore to term everything "rhapsody" which emanates from a more enthusiastic devotee. "He who does not write upon his art with his whole heart," says Ehlert in the volume of letters now before us, "even though, like the fabulous bird, he tears his own breast to nourish his thoughts, would do better to plane an honest bench." Precisely so; but if the tone of thought is so low that those who should "plane an honest bench" manage to gain admission into the regions of art, the public, and not the artistic carpenters, should be blamed. We can imagine that many persons will disagree, or perhaps even feel offended, with the following remarks; but those who believe, as we do, that they sum up in few words what should be guiding principles of a true artist will thank us for extracting them: "Unless you understand the object of your own existence, you have no right to exist. Try, then, to be a little wheel, and then to render yourself indispensable to the great machine. Away with your visionary ramblings—to-day writing a bit of symphony; the modicum of a quartett to-morrow; in the meantime sinning against oratorio, opera, and song. The universe is too vast for your little pen. Or do you believe that you will become ennobled by frequenting the society of aristocrats? No: you will then feel more of a commoner than ever. True nobility will not despise you



for belonging to the commonalty, unless you show that your condition is irksome to yourself. You may become a famous man, though you only write songs like Robert Franz, or pianoforte pieces like Chopin. But should an opera, overture, or symphony of yours be shipwrecked, none of us will believe you to be greater than those men are, because you have *tried* to do greater things than they did. Do you not know that the opposition of inclination to ability is a most ridiculous thing? Study as though you were determined to surpass the Ninth Symphony; and when you have mastered all knowledge, all technicality, do some small thing perfectly, as soon as you have found out that you can only do great things imperfectly." The chapters devoted to Beethoven sufficiently show that their author is not only well acquainted with his works, but has taken the true view of their signification. "To erect a mighty building without crevice or seam," he says, "apparently hewn from a single block of stone, and that out of a little cube like the ground-thought of the first subject of the C minor Symphony, is something to make us dwarfish workmen hang our heads;" yet he does not attempt to show us what Beethoven "meant" in this colossal composition, but is content, like a true artist, to receive it as the grandest specimen of abstract music ever bequeathed to the world. We may not always agree with Ehler's opinions upon the merits of the composers he selects for criticism; and, as the translator of the letters truly says in her preface, many persons would rather reverse his decision upon the relative places to be assigned to Schumann and Franz as "Lied" writers, giving the palm of impassioned depth of imaginative feeling to the former, and of self-possessed thoughtful intelligence to the latter; but nobody can deny the beauty of the thoughts contained in the letters relating to these artists, or avoid being struck, even in this translation, with the felicity of the language in which these thoughts are conveyed. It must be remembered that these are "Letters to a Lady;" and although in the introductory one we are sufficiently informed that they are designed for a sympathetic reader, it must excite no surprise if the author occasionally places himself in the position of an instructor. Here, for example, is his description of a Fugue: "Architecture has been termed frozen music. Well, if you know what the pointed Gothic arch is, you know what a fugue is: for the pointed arch is a frozen fugue. In a contrapuntal work, fugues are like the final pointed completion of these arches in our Gothic cathedrals. Whenever a noble, a believing mood of mind strives upwards to the highest, wherever a last majestic result must be brought forward for universal recognition, the fugue becomes the most natural means of expression; for no art-form embraces such consciousness within itself; not one is so well capable of preaching the truth to be told in many tongues at once. For the peculiar characteristic of this form lies in the fact that several voices have united to say the same on different intervals. Commencing according to prescribed laws, gradually growing more and more free, on every side they fall into the conversation; ever we find the same purport, sometimes diminished, sometimes magnified, again inverted, until we are filled with admiration for such a many-voiced and many-sided treatment of one thing. The fugue naturally takes its place in great vocal and instrumental works, wherever a feeling of noble completion is to be expressed; but this tone of universality must arise as naturally out of the subject as does the capital complete the pillar." We linger over this book with a loving fondness which we scarcely hope to be shared by our readers, for fragments of pictures, however judiciously they may have been selected, can show nothing more than excellence of drawing and richness of colouring. Let us hope, then, that we have been successful in our endeavours to aid in the circulation of a work which should be in the hands of all art-lovers. We admit that in its pages will be found innumerable proofs of an exaggeration of style—as where the author excitedly says: "Give me a sleeping-draught, dearest lady, or bestow on me the concentrated shadow of a hundred thousand lindens, universal shade!"—and we also know full well that certain paragraphs will seriously ruffle the self-sufficiency of many aspiring artists—"As large blocks of marble are rare, we build castles with crumbs, and use counterpoint for patent

mortar," for instance—but the first quotation must be forgiven for the poetry with which it is surrounded, and the second, unpalatable as it is, must be swallowed as a wholesome truth.

*Beethoven's Mass, in C.*

*Haydn's Mass, in B flat (No. 1).*

Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. [Novello, Ewer and Co.]

LAST month we directed the attention of our readers to a new issue of Mozart's Mass No. 12 and Haydn's No. 2, also edited and, as to the pianoforte accompaniment, revised by Mr. Tours. We pointed out then the great gain arising from a closer adherence to the orchestral score, showed that it was called for by the increased capacity of amateur accompanists, and expressed a hope that the editor would continue his labours in the same direction. Our duty now is to bring under notice the fact that what Mr. Tours did for the works just named he has done, with equal skill and success, for the beautiful first Mass of Beethoven and likewise the No. 1 of Haydn. We might write at inconvenient length regarding the improvements made, but an example or two, taken at random from amongst a crowd, will speak far more eloquently and with convincing power. Here is a passage of accompaniment taken from the "Credo" of Vincent Novello's edition:—

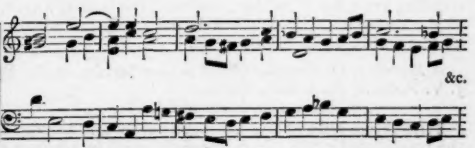


And here is the corresponding passage in the edition of Mr. Tours:—



We need hardly indicate in words the vast superiority of the second over the first, because it is obvious at a glance that, besides an increased breadth and brilliancy of effect, it reproduces a point of imitation which the other wholly overlooks.

Again, take this passage from the "Et in Spiritum Sanctum" of the old edition—



and compare it with this from the new:—



These quotations answer our purpose better than would a score of columns in letter-press, and we are not called upon to add one word by way of showing how much nearer to the composer, whether he be Beethoven or Haydn, the new edition takes us.

*Technical Guide to Touch, Fingering and Execution on the Pianoforte.* By Lindsay Sloper. [Ashdown and Parry.]

WE quite agree with the author of this work that a very decided line should be drawn between pianoforte "studies" and pianoforte "exercises," for it is only by a vigorous practice of mere finger-work that true mechanism can be obtained; and to hope to play any of the "studies" of the great masters, therefore, before the hand has been properly trained by "exercises" is manifestly absurd, for it is beginning at the wrong end. Mr. Sloper truly observes, "no one should attempt Moscheles' Chromatic Study (No. 3 of Book I.) who has not thoroughly mastered the simple Chromatic Scale, nor, to take an easier instance, hope, by practising Heller's First Study (Op. 45) to attain the evenness of touch and clearness of articulation which only a steadfast adherence to five-finger exercises can give." To those who believe in the truth of these remarks the book before us will prove of the utmost value. The author modestly says: "I shall be glad and flattered if it meets with the approbation of my professional brethren," and we can scarcely doubt that his hope will be realised; for although pianists do not always agree as to the method of fingering certain passages, the broad principles are sufficiently recognised, and it is good that pupils, in the absence of the master, should have so systematic a work to refer to. We are glad to find that Mr. Sloper recommends the practice of what may be termed the "harmonic" as well as the "melodic" minor scale. Both are undoubtedly correct; but commonplace "instruction books" have so long ignored the former that when a pupil meets with a descending minor scale with the minor sixth and major seventh he is apt to look upon it as an awkward and extremely ungainly passage.

*The Psalmist.* A Collection of Hymns, Tunes, Chants, and Anthems for congregational worship, and for domestic and family use. Edited by Ebenezer Prout, B.A.

[J. Haddon and Co.; Novello, Ewer and Co.]

THIS book is intended for the use of Nonconformists, and is an important publication. There are no less than 594 hymns and tunes; the whole of the Psalms and many other portions of Scripture are pointed, and appropriate chants appended; there are several settings of the Te Deum, Benedictus, Benedicite, and other hymns of the Church; and also Tallis's Preces and Responses, making altogether a most complete work for congregational use.

The book is a reconstruction of a previous, but very much smaller work, and Mr. Prout has, we understand, been obliged to retain a few of the original tunes which, doubtless, he would gladly have dispensed with. Notwithstanding these few blemishes, however, the book is a credit to the community for which it is intended, and we trust its sale will be equal to its deserts.

*A Morning, Communion and Evening Service, in D.* By J. V. Roberts, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THIS is a service of the Cathedral type, and belongs to the transitional style. It is certainly much in advance of

our Church composers of the last generation, but not so florid as the music for a similar purpose by modern musicians. Dr. Roberts has not displayed much originality in this work, but he has succeeded in writing easy and effective music, which is no mean test of a musician's ability.

*Anthems for use in Churches.* Second edition enlarged. Edited by the Rev. Francis Bishop, M.A.

[Novello, Ewer and Co.]

THIS book contains the words of 150 of the most popular anthems of the present time, and its price brings it within the reach of any congregation. The want of a book of this kind has long been felt, but the difficulty of making a small yet really useful selection has no doubt deterred many from attempting the task. The editor has, however, shown great discernment in making his selection, and the result is a book which contains most of the anthems sung in ordinary parish churches.

*Ländler.* For the Pianoforte.

*Bluette.* For the Pianoforte.

Composed by Wilhelm Schulthes.

[Novello, Ewer and Co.]

HERR SCHULTHES writes gracefully enough to make us wish that he had submitted for our consideration some work of more importance than the two now before us. We have no fault to find with them as refined musical sketches; but where there is so little individuality in a composition, it is difficult to say anything that has not been said thousands of times before. The theme of "Ländler" is melodious, but not strikingly original. The harmonies are appropriate, there is but little modulation, and the return to the subject is well managed. "Bluette" is decidedly the better work of the two. The modulation from G major, through G minor, to B flat, is fresh and effective, and the alteration of the theme on its repetition prevents a monotony which is too observable in the first piece. There is a pleasing *coda*, too, giving additional interest to a composition which can be conscientiously recommended to lovers of what is termed "drawing-room music."

*The Coming Year.* Song. Words by Dean Alford. Music by Gabriel Davis. [Novello, Ewer and Co.]

THE composer of this song shows that she possesses much feeling for melody; but here and there we find a crudeness about the accompaniments which evidences the want of earnest study. The breaking of the rhythm, too, seems to injure the due expression of the words in many places, although there is an obvious desire to take off this effect by the introduction of new features in the pianoforte part. The truth is that it is very easy to write part of a song, but very difficult to write a whole one, the constructive power necessary for this latter task being much rarer than the majority of young artists believe. There are some pretty fragments however in "The Coming Year;" but the composer must not let her melody and bass rise in octaves from dominant to key-note, as we find she does between the first and second bars of the "Allegretto con moto."

#### FOREIGN NOTES.

The *répertoire* of the Paris Grand-Opéra has been a very limited one during the past month, consisting chiefly of alternate performances of "L'Africaine," "Le Prophète," "Faust," "Le Roi de Lahore," and "Hamlet." The *début* of Mlle. Richard, as Fides in "Le Prophète," is said to have still further advanced the claims to public favour of the gifted young vocalist. The long-delayed first representation of M. Gounod's new Opera, "Polyeucte," was announced to take place on the 25th ult., pending certain questions of detail, to be arranged between the composer and the director of the Grand-Opéra, which may have still further delayed the actual performance. At the Opéra-Comique M. Lecocq's Operetta, "Le Petit Duc," has already reached its two hundred and fiftieth performance, the average daily receipts being 5,000 francs. Two new works of the prolific composer just mentioned, entitled respectively "Le Camargo" and "Le Grand Frédéric," are just now in course of preparation. The Bouffes-

Parisians were reopened last month with a new Opera, called "Pont d'Avignon," by MM. A. Liorat and Charles Grisart, which achieved but a moderate success. The ceremony of the distribution of prizes to the successful exhibitors at the International Exposition is announced to take place, under the auspices of the President of the Republic, on the 21st inst., on which occasion musical performances on a large scale will also take place under the direction of M. Colonne.

The old question as to the true originator of an important invention (generally reserved to the historian) has already been raised with regard to the new "double keyboard pianoforte" of MM. Mangeot frères, now being exhibited at Paris, and of which mention has already been made in these columns. We gather from French journals that M. Joseph Wieniawski, the eminent pianist, lays claim to the invention, he having, it is alleged, first suggested the idea to MM. Mangeot frères, who have merely (!) carried out, perfected, and patented it. The question is being decided by the French tribunals; but the very fact that it should so soon have been raised, goes far to prove that the invention itself is one of really practical significance.

A troupe of mandoline players has recently arrived at Paris, whose concerts at the Trocadéro attract considerable interest.

The Villa Rossini at Passy, near Paris, which since the death of the composer's widow has become again the property of the town, is being offered just now for sale at the price of 385,000 francs.

Herr Wilhelmj, the eminent violinist, has started upon an artistic tour in the United States. A similar engagement has likewise been entered into by M. Franz Rummel, the well-known pianist.

A new music journal is about to be published at Rome under the same title as that of its contemporary of Milan, viz., *Gazzetta Musicale*.

Owing to the energetic zeal of its managers, the Leipzig Stadt-Theater may now boast to have been the first among German operatic stages who have produced Herr Wagner's national music-drama "Der Ring des Nibelungen" in its entirety, though not in the complete succession of its parts, outside of Bayreuth. Whereas during last season "Rheingold" and "Walküre" were alternately performed at the stage referred to, "Siegfried" and "Götterdämmerung," the two concluding portions of the "Tetralogy," have been prepared for the present season; the performances commencing last month, when the demand for tickets was far in excess of the supply. At the theatres of Prague and Pesh, too, the poet-composer's "Walküre" is in active course of preparation, and will be produced during the coming winter. At Berlin "Tristan und Isolde" will be again included in the *répertoire* of the Royal Opera.

A very handsome statue in memory of Franz Schubert has recently been unveiled at Stuttgart. The ceremony, which was of an impressive character, included, besides the usual festive orations, the performance of a chorus from the composer's "Rosamunde," sung to words expressly written for the occasion. During the festive proceedings a telegram was read conveying the thanks of the two surviving brothers of the composer to the assembly.

The fiftieth anniversary of the foundation of the Hamburg Philharmonic Society was celebrated last month by a music festival extending over three days. Among the artists who participated in the respective performances are mentioned Mesdames Clara Schumann and Joachim, Herren Joachim, Henschel, Senft, and others, who were supported by a select orchestra and a strong chorus of well-trained amateurs.

A series of standard performances of Mozart's Operas commenced on August 26 last at the Cassel Court-Theater with the master's "Idomeneo," inaugurated by an appropriate prologue. It will be remembered that it was the same institution which, during last season, distinguished itself by giving a most interesting and instructive series of historical performances of operatic works.

Herr Richard Pohl has, it is said, successfully carried out his idea of writing a new libretto, suitable for German audiences, to Glinka's "The Life for the Czar." That Opera, in its German garb, will shortly be brought out at Hanover under the direction of Hans von Bülow, who also contemplates producing, at no distant date, Berlioz's long-neglected Opera entitled "Benvenuto Cellini."

The "silent violin" is a newly invented instrument, the very name of which will possess a peculiar charm to the sensitive inhabitant of suburban streets, whose ears are being daily tortured by the frequently vain endeavours of a neighbouring amateur votary of the "queen of instruments" to keep his artistic aims in harmony with the vagaries of his fingers and bow. Hitherto the ardent student of the violin has, like the inveterate smoker, been a real source of distress to many of his fellow-creatures; they both monopolise the very air which is common to all. Hence the "silent violin" is a real boon alike to the performer and to the enforced listener. The new instrument, which is, of course, intended merely for purposes of practice, is the invention of Gebrüder Wolff, of Kreuznach. Unlike the so-called "dumb pianoforte" it is not absolutely silent, but its volume of tone is so considerably reduced that, although perfectly audible to the performer, it does not penetrate the four walls of his room. Our attention, we should add, has been drawn to this subject by a recent number of the Berlin *Allgemeine Deutsche Musik-Zeitung*.

We understand that Herr Albert Hahn, of Königsberg, editor of the music journal *Die Tonkunst*, is about to publish a pamphlet on the "chromatic keyboard pianoforte," as well as an edition of classical compositions printed in the notation adapted to the new system. The "chromatic" keyboard, it should be mentioned, differs from that of ordinary pianofortes inasmuch as in the former the black and the white keys alternate in unbroken succession. A society under the name of "Chroma" has been for some time in active operation in Germany with a view to propagate the new system. We shall most likely have occasion to revert to the subject more explicitly at some future time.

It is announced in German papers that Herr Julius Tausch, of Düsseldorf, has undertaken to conduct the Orchestral Concerts at Glasgow during the ensuing season. Herr Ignaz Brüll, the composer of "The Golden Cross," is at present engaged upon a new operatic work entitled "Bianca," the libretto of which emanates from the pen of Herr Schirmer.

Maestro Filippo Marchetti, the composer of "Ruy Blas," has just completed a new Opera, "Don Giovanni d'Austria," which is to be brought out by the Apollo Theatre at Rome.

An Academy of Music is shortly to be inaugurated at Cincinnati, under the auspices of some local capitalists, and of which Mr. Theodore Thomas is to be the director.

Madame Paolina Vaneri Filippi has accepted, it is stated, the vocal professorship at the Royal Conservatoire of Milan.

Rudolph Willmers, a pianist and composer of some note in Germany, died at Vienna on August 24, at the age of fifty-seven.

The last male descendant of the composer of "Iphigenia in Aulis," a retired captain of the German army, Ferdinand von Gluck, died recently at a small town in Bavaria.

On August 23 died at Skeda, Ostgotland, the well-known Swedish composer of merit, Adolf Frederik Lindblad, at the age of seventy-seven.

J. Janatka, famous in his day as a performer on the French horn, and teacher of that instrument at the Conservatoire of Prague, died recently in that city. He was a member of the orchestra which, under the direction of Beethoven, assisted at the first performance at Vienna of the Ninth Symphony.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Officiel of Chamber Music (September 6): Stringed Quartett (Vaucorbell); Sonata for pianoforte and violoncello (Saint-Saëns); Berceuse for violin and pianoforte (Reber); Quartett for pianoforte and strings (Lefèvre). First Russian Exhibition Concert (September 9): Overture, "Rousslan et Ludmila" (Glinka); Portions from "La Vie pour le Tsar" (Glinka); Concerto for pianoforte and orchestra (Tchaikowski); two dances from "Le Démon" (A. Rubinstein); Chorus from the Opera "La Roussalka" (Dargomijski); "La jota aragonesa," symphonic arrangement (Glinka). Concert Officiel (September 6): Symphony (E. Paladilhe); March from "Roi de Bohême" (L. de Rillé); Portions from Requiem (Léneveu); First movement of a Symphony (Messager); Scena from "La Fiancée d'Abydos" (Barthe); Ode-symphonique, "Le Triomphe de la Paix" (Samuel David). Concert



Officiel of Chamber Music (September 13): Fragments of Quartett for pianoforte and strings (Pop. Mearini); Quartett, Op. 84 (Tingry); Andante for pianoforte and strings (Madame Héritte-Viardot); Andante and Finale of Quintett for wind instruments (Reicha). Last Concert Officiel of Chamber Music (September 20): Quintett, Op. 41, for pianoforte and strings (G. Pfeiffer); Andante from Seventh Concerto for violins (Baillot); Trio, Op. 1, for pianoforte and strings (C. Franck); Elégie for violin and pianoforte (Tissot); Quartett for pianoforte and strings (G. Sandré). Concert Officiel (September 26): Overture Triomphale (Deffès); Fragment from "Stabat Mater" for chorus, orchestra, and soli (Bourgault-Ducoudray); Overture to "Missolonghi" (Hérolde); Fête musulmane, chorus and orchestra (Hignard); Fragment from Oratorio, "Daniel" (Delahaye); Overture to "Don Quichotte" (Boulanger).

Leipzig.—Conservatorium Concert (September 6): "Bilder aus Osten" for stringed instruments (Schumann); Variations for two pianofortes (Schumann); Concerto, D minor, for two violins (Bach); Sonata for two pianofortes (Hans Huber); Gavotte (Reinecke); March from "Car-naval" (Schumann).

Berlin.—First Bilsé Concert (September 14): Second Symphony (Brahms); Symphonic Poem, "Francesca da Rimini" (Tchaikowski); Overture to a tragedy (Hartmann); Danse from "Dalila" (Saint-Saëns); Andante from a string Quartett (Haydn).

Kissingen.—Kurcapelle Concert (September 3): Overture "Zauberflöte" (Mozart); Tone-pictures from "Der Ring des Nibelungen" for violin and orchestra; Gipsy melodies for violin (Saraste).

## CORRESPONDENCE.

### CONCERT-ROOMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The question raised by Mr. Statham in this month's MUSICAL TIMES of how to build rooms having good acoustic properties is so important that it ought not to be allowed to drop without discussion, for though little appears to be known of the subject at present, *laws must exist* by the obeying of which a room good for sound is produced, and by the infringing of which a room is deprived of sound-carrying power. Mr. Statham is, I believe, like myself, an architect, and he is also evidently a keen and thoughtful musician, so that he is possessed of a double qualification for pursuing the investigation of this most important subject; and it is in the hope that he, and many others who have studied the subject, will join in trying to elucidate the laws which, as I said before, must exist, that I venture, though with great diffidence, to lay before you my view of the case. To begin, I must say that I am entirely at issue with Mr. Statham as to the analogy of the organ-pipe and the uselessness of rhythmical proportions in rooms. Firstly, *except in length*, the proportions of an organ-pipe have nothing to do with the fundamental note produced, for a 16-feet violon, of small scale, and a 16-feet open diapason, of large scale, produce the same fundamental note, and are only different in quality. Secondly, the fundamental note of even any ordinary-sized room—say 18 ft. x 15 ft. x 10 ft. 6 in.—is never heard, as the note according to the organ-pipe theory would be given by its length, and would be somewhere about AAA; but the note that is heard is, as I believe, a high harmonic of the fundamental note given by the length of the room, reinforced by sympathetic harmonics given by the other proportions of the room, if it be acoustically good. What I have so far said should be understood to apply only to the note of the room produced by mere noise, such as the dropping of a hammer or a smack on the wall. Now, as I at present believe, in a room that is acoustically good the harmonic predominating differs with the different notes sung or played, and is that nearest to the note produced that is common to all three dimensions of the room. If the near harmonics common to the two greater dimensions only are sympathetic, then the room is indifferent for sound; and if the harmonics of all three dimensions are unsympathetic one with the other, they contend with and destroy each other, and the conse-

quence is that, instead of hearing a musical tone from voice or instrument, you only hear a bald note "as tasteless as pure water," its own proper harmonics being swallowed up almost immediately by the conflict of unsympathetic harmonics going on; the result feeling to the singer like a veil before his mouth, and to the violinist as if his strings were strung over a solid block of wood. The deduction I would draw is that the best proportions for concert-rooms, churches, or any other places required for music or speaking, are those which will give the greatest number of near harmonics common to all three dimensions, so that each note produced may select, as I believe it will, and be reinforced by its first harmonic that is common to the proportions of the room. I have noticed curious instances of this reinforcing power in certain rooms that have galleries, and I will instance one that I know well, as I have both sung and played in it frequently. On the orchestra, to the performers, everything sounds wooden and dead, the sound does not seem to be able to get away, and there feels to be a lack of tone in both voices and instruments; in the body of the hall and in the galleries the feeling of the audience is that of hearing with difficulty and almost painfully, and the fullest music sounds thin and lacking *timbre*; but *under* the galleries, and at the most distant points under them, the sounds that to the intervening occupants of the body of the hall had seemed so thin and dead come out with a full musical quality and with a power that is not felt near to the performers. Now it is quite certain that the initial sound does not increase in volume as it gets more distant from its point of production, but I think Professor Tyndal has shown (I am speaking from memory, as I have not his lectures by me) that sound may be spaced out, as it were, into alternating areas of sound and silence by conflict of sounds. Is it not probable then that in the case I am referring to the aisles formed by the galleries have their proportions in some harmonic relation to each other, whereas the whole of the rest of the room has no such relation, and is consequently an area of harmonic silence? I have already made this letter too long, or I should have something to say on echo and undue reverberation in rooms. I hope Mr. Statham will forgive me for having expressed an opinion so diametrically opposed to his own, for he is manifestly to me a much more learned musician than myself. I have only ventured into the arena of discussion with him in order that, whether he or I be on the right track, something may be done to solve a question the want of a solution of which has led to so many lamentable failures in the acoustic properties of buildings specially designed for hearing in.

I am, sir, your obedient servant,

CHAS. NOEL ARMFIELD.

9, Broomfield Terrace, Whitby,  
Sept. 19, 1878.

[I am very glad that my remarks on concert-rooms should have called forth so interesting a letter as that of Mr. Armfield; but as I have had an opportunity of reading it before publication, perhaps I may be allowed space at the foot of it to point out that his first point of difference from me is entirely an imaginary one. If he will look at my article again, he will see that I said not one word about an analogy between an organ-pipe and a concert-room, nor did I even imagine such an analogy to exist. I referred to the fact that a concert-room which reinforces one particular note is very disagreeable, and I then remarked how strongly this was illustrated sometimes by an organ in which one special pipe set the whole room shaking: merely adducing this as a disagreeable effect which every one must have noticed.]

The rest of Mr. Armfield's letter appears very practical and suggestive, and I should certainly keep it in mind in any future study of the subject, as at all events indicating some important points in regard to which observations should be made. I must confess, however, that at present I am sceptical as to the possibility of building rooms for music in accordance with any rigidly scientific theory with anything like a certainty of success; because, though proportions can be measured and arranged accurately, so many accidental influences which cannot be calculated come in to affect the result—even the varying numbers and position of the audience, or the position of the performers

on a crowded orchestra, may have an important effect on the music. My impression is that more practical good is likely to be done by systematic observation of the effect of music in various rooms and under various circumstances (towards which Mr. Armfield gives one or two valuable facts) than by framing a mathematical theory by which the room *ought* to be right. I am the rather inclined to this view from having observed that some of the most unpractical schemes for concert-rooms have come from scientific acousticians who knew nothing of music nor of the conditions under which concerts must be carried on. Now, whatever may be the value of acoustic science in the matter, musical knowledge is absolutely necessary in order to form a judgment of the results, for without it how can the acoustic theorist know whether he is hearing what he ought to hear or not? An amusing instance of this occurred when the Albert Hall was opened, when a very eminent scientific man complimented the constructor of the hall on his entire success, and the constructor had the compliment recorded in the papers, although every musical man knew that the result was not satisfactory.—H. HEATHCOTE STATHAM.]

#### WALTER SPINNEY'S "EXAMINATION CARDS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With reference to the review which appeared in your September issue of a set of "Examination Questions" printed on cards, I am authorised to state that the Academic Board of Trinity College, London, in no way lends its official sanction to the publication (as the words "submitted to" would seem to imply). The Board simply, as an act of courtesy, accepted the author's dedication. We are unwilling to think that the author had any intention of claiming the sanction of the College for his work, especially as, in accepting the dedication, the Board expressly stated that it would not be responsible for the contents of the work.

HUMPHREY J. STARK, Registrar.

Trinity College, London.

September 6, 1878.

#### GLUCK'S "DE PROFUNDIS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to ask, through your columns, whether Gluck's "De Profundis," in D minor (Simrock, Bonn), has ever been published set to English words? It is, I believe, the only sacred vocal composition by that great composer; and I should be surprised to hear that it had never found its way into our cathedrals in the shape of an anthem.—I am, sir, yours obediently,

H. A. HARDING, Mus. B.

September 18, 1878.

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. S. W.—He is merely a member, and does not hold any diploma.

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A SUBSCRIBER.—We regret that we cannot give you any information respecting the violin-makers you name.

W. F.—Apply to the Principal or Secretary of the College at which you decide to pass your examination.

A. D.—We do not know of any Society such as our correspondent describes.

M. A. COWPE.—A notice of a Concert on the 18th of June, which is not forwarded to us until the middle of July, cannot be inserted.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—The annual dinner in connection with the Gentlemen's Glee Club was held at the Queen's Arms on Wednesday, the 18th ult., when the committee presented a *baton* to Mr. Irvine Dearnaley, in recognition of his services as Conductor during a period of twelve years. The *baton* is of ebony, very beautifully mounted with silver, upon a band of which is the following inscription: "Presented to Mr. Irvine Dearnaley by the committee of the Ashton-under-Lyne Gentlemen's Glee Club, September 18, 1878." Mr. S. H. Smith occupied the chair; and, during the evening, the choir gave a fine rendering of some old glee, and several songs were also well sung by Messrs. Edmondson, Ballam, and Bentley.

BIRKENHEAD.—The fine church of St. Anne's, having been recently injured by fire, was reopened on the 29th of August by a grand Festival Service of a novel character, combining the best features of a choral service with the highest class of organ recital. The Rev. A. Knox, M.A., the incumbent, intoned the service, and the preacher was the Rev. Canon Robson. Dr. Spark, the organist of Leeds Town Hall, presided at the organ. The opening voluntary was Smart's Festival March in D, the responses were Tallis (unaccompanied), and the anthem (Deut. x. 12—17) Dr. Spark. The organ solos included one composed for the last Leeds Musical Festival by Dr. Spark, and the concluding voluntary was an extempore Introduction and Fugue (D minor), J. S. Bach. The vocal portions of the service were given by the ordinary choir, strengthened for the occasion. Dr. Spark's anthem was grandly given, the highest efforts of the choir being called forth. All the resources of the fine instrument were effectively exhibited by Dr. Spark, and the recital proved a source of enjoyment to an appreciative congregation. The "Giant" Fugue of Bach's, with an extempore Introduction, proved a fitting finale to a most successful service. The offertory was devoted to the Restoration Fund.

BIRMINGHAM.—A Concert, in aid of St. Barnabas' Schools, was given in the large room on Tuesday, the 3rd ult. The principal artist was Miss Jessie Percival, R.A.M., who delighted the audience by her vocal and instrumental performances. She sang several popular songs, and played Weber's "Invitation" and Mayer's Concert-study, "La Fontaine," being encored or recalled after every effort. Mr. Walters sang "My Queen" (Blumenthal) and "I seek for thee in every flower" (Ganz); Mr. Lusted gave "The Warrior Bold" (S. Adams) and "The Woodman" (Stratton); and Mr. Randall sang "The Diver" (Loder) and "The Wolf" (Shield). Several lady amateurs also took part in the programme. The whole was under the direction of Mr. G. Holmes, and was altogether the most successful Concert ever given in the room.—The Concert season could scarcely have been more fittingly inaugurated than with the programme submitted on the 19th ult. by the Philharmonic Union. The principal vocalists were Miss Emma Beasley, Madame Poole, Mr. G. H. Welch, and Mr. J. H. Blower; assisted in the concerted pieces by Mrs. Bellamy, Miss Fridley, and Miss Bailey. Mr. Abbott was the solo violinist, and the chorus was supported by an effective if not large orchestra, the whole being, as usual, under the direction of Dr. Heap. The scheme was as under: *Paradise and the Peri*, Cantata, Op. 50 (R. Schumann); Violin Concerto, in G minor, Op. 26 (Max Bruch); Benedictus (C. S. Heap); sacred Song, "Nazareth" (Gounod); Paternoster (Meyerbeer); War March, *Athalie* (Mendelssohn). Schumann's Cantata (performed in Birmingham for the first time) was excellently rendered, and produced a marked effect with the audience. Miss Emma Beasley, as the Peri, sang with much brilliancy and dramatic force, Madame Poole gave the contralto music in good style, Mr. Welch, as the narrator, sang the recitatives with much intelligence, and Mr. J. H. Blower, who is a stranger to Birmingham, displayed a fine bass voice and good method. Mr. Abbott played Max Bruch's Concerto with artistic finish, and Mr. Blower was encored in Gounod's sacred song. One of the most interesting items in the programme was the setting of the Benedictus by Dr. Heap. Originally published with organ accompaniment only, it has now been scored for a full orchestra, and the treatment of the various instruments—the brass especially—shows a master hand. The work opens (in D major) with massive harmonies for full chorus: the verse "For He hath visited" is treated in *fugato* style; alternations of full harmonies and passages in imitation then follow, a phrase for the strings *pianissimo* introduces a more extended "lead" for the basses at the words, "That we being delivered," melodious, and with a subdued joyous character; this is taken up by the sopranos, and followed by a passage in unison *pianissimo* against an accompaniment of sustained chords, the words, "In holiness and righteousness all the days of our life," receiving appropriate treatment, and the first decided break occurs. Then comes a very well conducted modulation to the key of B major, introducing an air for soprano, "And Thou, child, shalt be called," accompanied by the strings and wood wind, with occasional soft touches by the brass. The middle part contains some bold and striking modulations, after which the first theme is resumed, and a brilliant climax ushers in the Gloria, the latter part of which is treated *fugally*, with great skill and command of counterpoint, the close being massive and dignified. The work was very well received, and warmly applauded. Meyerbeer's "Paternoster" was also highly successful. There was a large attendance, and Dr. Heap received quite an ovation on taking his place at the conductor's desk.—A Choir Concert was given in St. Asaph's School Room on Monday the 23rd ult. when a miscellaneous programme was well gone through by the choir, assisted by Miss Richards, Miss Handley, Mr. Long, Mr. Lusted, and other friends. The part-singing reflected great credit upon the choirmaster, Mr. W. Stephens, who conducted.

BURY.—The Musical Society announces for the coming season Handel's *Acis and Galatea*, with a miscellaneous selection, about the end of the present month; the *Messiah* on Christmas Eve; and Haydn's *Creation* in March, 1879. The band and chorus will consist of about 150 performers, and many engagements are pending with solo vocalists.

**BUXTON.**—The last of the Special Concerts given by Mr. Julian Adams for the present season took place in the new concert-hall at the Pavilion, on Thursday the 12th ult. The vocalists engaged were Miss José Sherrington, Signor Monari Rocca, and Signor Urio. The programme was well selected, and commenced by the orchestra playing the overture to *Fidelio*. The selections were received with marked favour, those especially attracting attention being Miss Sherrington's "Birdie," and the Aria, "Rendi il sereno al cielo," by Signor Urio. Mr. A. B. Allan and Signor Romili accompanied.

**CHILTENHAM.**—The Prospectus for the Ninth Season of Mr. J. A. Matthews's Choral Society announces that Professor Macfarren's Oratorio, *St. John the Baptist*, will be given at the first Concert, and that the *Messiah* and *Elijah* will be included in the works to be performed during the series.

**DISS.**—After a short choral service, an Organ Recital was given in Diss Church by Dr. Bridge (Westminster Abbey) and Mr. Hemstock (Organist, Diss) on Thursday, August 29. Mr. Hemstock's Voluntaries before and after the service were "Lento con espressione" (Holmes) and "Cujus animam" (Rossini). Dr. Bridge performed the overture, *Semile* (Handel), Andante (Mozart), March and Chorus, *Reins of Athens* (Beethoven), Pastoral in D (Merkel), Sonata, No. 4. (Merkel), "Ave Maria," sixteenth century (arranged by Liszt), and March (Silas). Mr. Hemstock's selection consisted of the Concert-stick (Dr. Spark), Andante (Smart), Fugue (Hesse), Fantasia in G (Dr. Bunnett), Offertoire (Tours), and Chorus, "All His mercies" (Handel).

**FILEY.**—On Thursday evening, the 29th of August, Signor Tesseman gave a Ballad Concert in the Spa Saloon before an appreciative audience. The vocalists were Mdlle. Mathilda Roby, R.A.M., Miss Grace Damian, Mr. Andrew McCall, and Signor Tesseman. Mr. Herbert Turner presided at the pianoforte.

**ILFRACOMBE.**—The balance-sheet of the Ilfracombe Choral Society, giving a statement of the accounts of the Association from its formation in October, 1874, shows how, by careful management, not only artistic but pecuniary success may be achieved by a small society in a small place. A guarantee fund has been established to meet the expenses of the Oratorios; and the subscription list (unlike that of most choral societies) represents the contributions of the members of the singing-class only. So excellent an institution merits the warmest support of all interested in the spread of good music.

**PORT JERVIS, NEW YORK.**—The Orange County Musical Association gave a highly successful performance of the *Creation* at the closing Concert for the season on August 15. The principal vocalists were Miss Ida W. Hubbell, Mr. George Simpson, and Mr. George E. Aiken, all of whom were thoroughly efficient. The work was well conducted by Professor Palmer, and Mr. George A. Andrus was an able accompanist at the pianoforte.

**ROCK FERRY.**—The annual Harvest Thanksgiving Services were held at St. Peter's Church on Sunday the 22nd ult. The church was, as in former years, artistically decorated for the occasion by the members of the congregation. The Vicar (the Rev. Dr. Redhead) was the preacher. The services were full choral, and in the morning included the Benedicite (W. T. Best); Anthem, "Fear not, O land" (Goss); Nicene Creed (Best); and offertory sentences (G. H. Porter). In the evening the Magnificat and Nunc dimittis were sung to Smart in G; the Anthem being, "Blessed be the name of the Lord" (H. Gadsby). Appropriate harvest hymns were also sung. Mr. Billinie Porter presided at the organ.

**RYDE.**—On Sunday the 15th ult. the organ at St. Mary's Roman Catholic Church was used at High Mass, after undergoing extensive alterations and additions; Mr. Tallen, the organist, very ably presiding. The whole of the repairs of the instrument have been most efficiently carried out by W. Beales, organ-builder, of Clapham, London.

**STAFFORD.**—Mdlle. Sedlatzek and Mr. Inglis Bervon (Organist of the Parish Church), assisted by several amateurs, gave a Concert in the Shire Hall on the 24th ult., in aid of St. Mary's Schools. The programme included extracts from the works of Donizetti, Hummel, Flotow, Balfe, Mozart, Handel, &c. Mdlle. Sedlatzek's singing was thoroughly appreciated, and Mr. Inglis Bervon received an unanimous encore for his artistic rendering of Mozart's "Non più andrai." The large room was well filled with a fashionable audience.

**SUNDERLAND.**—The prospectus of the Philharmonic Society announces for the coming season three Subscription Concerts, the first consisting of Macfarren's Cantata, the *Lady of the Lake* (with Madame Nouver, Madame Patey, Messrs. E. Lloyd, Maybrick, and Thornton Wood, as principal vocalists); the second of Niels Gade's *Spring's Message*, with a miscellaneous programme; and the third of Mendelssohn's Oratorio, *Elijah*. The orchestra will be under the leadership of Mr. Henry Nuttall, of Manchester.

**TAUNTON.**—Miss Amy Hare, bronze medalist at the Royal Academy of Music, gave a Concert at the London Hotel on Thursday evening, the 5th ult., assisted by some of her fellow students at the Academy. Miss Julia de Nolte (solo violinist), silver medalist, Miss Clara Samuelli, and Mr. Alfred J. Eyre. The great feature of the evening was of course the pianoforte playing of the *beneficaire*. In her opening solo—the first movement of Weber's A flat Sonata—she displayed much facility of execution, as well as an intelligent conception of the spirit of the composition. A couple of excerpts from the works of Schumann and a Tarantelle by Macfarren were her second contribution; and she concluded the programme with Raff's Valse Impromptu and a Study on the black keys by Chopin. A well-written song by Miss Hare was excellently sung by Miss Clara Samuelli and encoired, and the violin performance of Miss Julia de Nolte also received the warmest recognition. Mr. Alfred J. Eyre accompanied the songs, sang "The Yeoman's Wedding," and joined Miss Samuelli in a Barcarole by Gounod. Miss Margaret Bucknall, of the Royal Academy, was as accompanist.

**ERRATUM.**—Mr. L. N. Parker's Lecture, noticed in our last number as given at Chard, was delivered at Sherborne.

**ORGAN APPOINTMENTS.**—Mr. Alfred Redhead, to St. Augustine's, Kilburn.—Mr. H. Much White, to St. Paul's Church, North Bow.—

Mr. Thomas Leaver, Organist and Choirmaster, to the Congregational Church, Besses, near Manchester.—Mr. A. Mollan, to St. Peter's, Regent Square, W.C.

**CHOIR APPOINTMENTS.**—Mr. W. G. Hazelgrove (Bass) to Christ Church, Mayfair.—Mr. J. Parker Callcott (Bass) to St. Barnabas, Bell Street, Edgware Road, W.—Mr. Alfred Moore (Bass) to St. Alban's, Holborn.

## OBITUARY.

On the 3rd ult., drowned in the collision off Woolwich, FREDERICK WHOMES, Organist of Woolwich Dockyard Church.

## DURING THE LAST MONTH.

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I'll gladly give to thee,  
For yonder tow'r's my lady's bow'r,  
And there she waits for me!"

She rowed him o'er the water wide,  
She saw him leap to land;  
He left a piece of red, red gold  
Within her lily hand.  
And many a time she ferried him  
Across the water wide,  
And e'er y time she dropt the gold  
Adown into the tide.

"O row us o'er the tide, lassie,  
O row us o'er the tide;  
I'll fill thy lap with red, red gold,  
For I have won my bride!"  
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